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A CATALOGUE

OF

ENGRAVED GEMS

IN THE

BRITISH MUSEUM

(DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.)

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PREFACE.

THIS Catalogue of Gems is by Mr. A. H. Smith, of the Department of Greek and Roman Antiquities. I have revised it and written the Introduction.

A. S. MURRAY.

BRITISH MUSEUM,
June 30*th*, 1888.

NOTE.

I. In the following Catalogue, the descriptions apply to the impressions in the case of intaglios, to the originals in the case of cameos.

II. The symbol † implies that the authenticity of the gem to which it is attached, appears doubtful.

III. The following is a list of the principal works which are referred to, in this Catalogue, under abbreviated forms :—

Ancient Terracottas. Taylor Combe. A Description of the Collection of ancient Terracottas in the British Museum. London : 1810.

Annali dell' Inst. Annali dell' Instituto di Corrispondenza Archeologica. Rome : 1829–1885.

Antiq. du Bosp. Cimm. Antiquités du Bosphore Cimmérien, conservées au Musée Impérial de l'Ermitage. St. Petersburg : 1854.

Arch. Journ. . The Archaeological Journal, published under the direction of the Central Committee of the Royal Archaeological Institute of Great Britain and Ireland. London : from 1844. In progress.

Arch. Zeit. . . Archäologische Zeitung. Berlin : 1843–1885.

Brunn, Gr. Künstler H. Brunn. Geschichte der Griechischen Künstler. Brunswick : 1853 and 1859.

Bull. Arch. Napolit. Bullettino Archeologico Napolitano. Naples: 1843–48.

Bull. Arch. Sard. Bullettino Archeologico Sardo . . . diretto dal Cav. G. Spano. Cagliari: 1855–1859.

Bull. dell' Inst. . Bullettino dell' Instituto di Corrispondenza Archeologica. Rome: 1829–1885.

C. I. Gr. . . A. Boeckh. Corpus Inscriptionum Graecarum. Berlin: 1828–1877.

Caylus . . . Caylus. Recueil d'Antiquités Egyptiennes, Etrusques, Grecques et Romaines. Paris: 1761.

Chabouillet . . J. M. A. Chabouillet. Catalogue général et raisonné des camées et pierres gravées de la Bibliothèque Impériale. Paris: 1858.

Class. Museum . The Classical Museum, a Journal of Philology and of Ancient History and Literature. London: 1844–1850.

Compte-rendu . Compte-rendu de la Commission Impériale Archéologique. St. Petersburg: from 1860. In progress.

De la Chausse . Le Gemme Antiche figurate di Michelangelo Causeo de la Chausse. Rome: 1700.

De Vogüé . . E. M. de Vogüé. Mélanges d'Archéologie Orientale. Paris: 1868.

Fabretti . . A. Fabretti. Corpus Inscriptionum Italicarum, antiquioris aevi. Turin: 1867–80.

Gaz. Arch. . . Gazette Archéologique. Recueil de Monuments pour servir à la connaissance et à l'histoire de l'art antique. Paris: from 1874. In progress.

Gerhard . . . E. Gerhard. Gesammelte akademische Abhandlungen und kleine Schriften. Berlin: 1866.

King . . . C. W. King. Antique Gems and Rings. 2 vols. London: 1872.

Köhler . . . H. K. E. Köhler. Gesammelte Schriften, herausgegeben von Ludolph Stephani. St. Petersburg: 1850–1853.

Maffei . . . Gemme antiche figurate, date in luce da Domenico de' Rossi colle sposizioni di Paolo Alessandro Maffei. Rome: 1707.

Mariette . . P. J. Mariette. Traité des pierres gravées. Paris: 1750.

Micali, Ant. Mon. G. Micali. Antichi Monumenti per servire all' opera intitolata L'Italia avanti il Domini odei Romani. Florence: 1810.

Micali, Storia . G. Micali. Monumenti per servire alla Storia degli antichi popoli Italiani. Florence: 1832.

Milchhoefer . . A. Milchhoefer. Die Anfänge der Kunst in Griechenland. Leipzig: 1883.

Mionnet . . . T. E. Mionnet. Description de Médailles Antiques Grecques et Romaines. Paris: 1806–37.

Mittheilungen des Arch. Inst. . Mittheilungen des deutschen archäologischen Institutes in Athen. Athens: from 1875. In progress.

Mon. dell' Inst. . Monumenti Inediti, publicati dall' Instituto di Corrispondenza Archeologica. Rome: 1829–1885.

Müller, Denkmäler. C. O. Müller. Denkmäler der alten Kunst. Göttingen: 1832.

Müller-Wieseler, Denkmäler . Denkmäler der alten Kunst von C. O. Müller, fortgesetzt von Friederich Wieseler. Theil II. Göttingen: 1869.

Mus. Borb. . . Real Museo Borbonico. Naples: 1824–1857.

Mus. Flor. . . Museum Florentinum. Gemmae antiquae ex thesauro Mediceo et privatorum dactyliothecis Florentiae . . . cum observationibus Antonii Francisci Gorii. 2 vols. Florence: 1731.

Myken. Vasen . A. Furtwaengler, and G. Loeschcke. Mykenische Vasen, vorhellenische Thongefässe aus dem Gebiete des Mittelmeeres. Berlin: 1886.

Panofka. . . Gemmen mit Inschriften in den königlichen Museen zu Berlin, Haag, Kopenhagen, London, Paris, Petersburg und Wien. Abhandlungen der königlichen Akademie der Wissenschaften zu Berlin, 1851, p. 385.

Pierres de Stosch Description des Pierres Gravées du feu Baron de Stosch . . . par M. L'Abbé Winckelmann. Florence: 1760.

Raspe . . . A descriptive Catalogue of a Collection of . . . gems . . . cast in coloured pastes, by James Tassie, arranged and described by R. E. Raspe. London: 1791.

Rev. Arch. . . Revue Archéologique. Paris: from 1844. In progress.

Select Coins. . Synopsis of the contents of the British Museum. A Guide to the select Greek and Roman Coins exhibited in electrotype. By Barclay V. Head.

Spec. Ant. Sculpt. Specimens of Antient Sculpture . . . selected from different collections in Great Britain, by the Society of Dilettanti. London: 1809.

Stephani, Steinschneider . . Ueber einige angebliche Steinschneider des Alterthums. Mémoires de l'Acad. de Pétersbourg, vi^e^ série. Sciences politiques, tome viii. p. 185.

Stosch, Gemmae Ant. Cael. . . . Gemmae antiquae caelatae, sculptorum nominibus insignitae . . . Commentariis illustravit P. de Stosch. Amsterdam : 1724.

Toelken . . . E. H. Toelken. Erklärendes Verzeichniss der antiken vertieft geschnittenen Steine der königlichen Preussischen Gemmensammlung. Berlin : 1835.

Trésor . . . Trésor de Numismatique et de Glyptique ou Recueil général de médailles, monnaies, pierres gravées, bas-reliefs . . . gravés . . . sous la direction . . . de M. Charles Lenormant. Paris : 1850.

ADDITIONS AND CORRECTIONS.

Page 35. *For* Δ]IOCKOYPIΔA *read* Δ]IOCKOYPIΔ.
No. 284. *Add* Plate D.
,, 351. ,, [Panofka, pl. 4, fig. 43.]
,, 367. ,, [Panofka, pl. 4, fig. 42.]
,, 421. *For* kneeing *read* kneeling.
,, 444. *Add* [Panofka, pl. 4, fig. 15.]
,, 548. *For* King *read* cf. King.
,, 1020. *Add* [Panofka, pl. 4, fig. 19.]
,, 1057. ,, [Panofka, pl. 4, fig. 21.]
,, 1177. ,, [Panofka, pl. 4, fig. 39.]
,, 1395. *For* Diomede (?) *read* Aeneas (?).

CATALOGUE

OF

ENGRAVED GEMS.

INTRODUCTION.

The habit of collecting engraved gems for the sake of their beauty is known to have been occasionally indulged in by private individuals in ancient Greece, but no public collection of them appears to have been formed in that country with the view of educating the general taste. The nearest approach to anything of the kind was to be seen among the treasures dedicated in temples, such for example as in the Parthenon at Athens. The treasures of the Parthenon have perished, but several inventories of them exist, which, dating from about B.C. 400, contain numerous entries of gold and silver rings set with seals.

Among the Romans, in the last century B.C., gem-collecting became a passion, the impulse towards it having been given by the Cabinet of Mithradates, which Pompey carried off to Rome and placed among the treasures of the Capitol. Following this example, Julius Cæsar presented six cabinets, or dactyliothecæ, in the temple of Venus Genetrix, and Marcellus one in the temple of Apollo Palatinus. Subsequently the demand for works of this class so far exceeded the natural supply that no species

of fraud was, according to Pliny (Nat. Hist. xxxvii. 197), more lucrative than the manufacture of false gems in the shape of glass pastes and other materials. It may be taken that this industry was chiefly occupied with the imitation of those subjects and designs which had become familiar and admired on the genuine ancient gems which it was the desire of the collector to obtain. To this source may be traced in a large measure the constant recurrence of the same design and the same manner of treatment which strikes the student who has examined a number of public or private collections. Obviously gems thus produced must present considerable difficulty to the student. They have not only to be distinguished from the older gems which they sought to imitate, but also from comparatively modern gems made expressly and with much skill to imitate these ancient imitations.

With the Renaissance the passion for collecting ancient gems revived, and has remained more or less in force ever since. Cabinets formed by wealthy collectors were from time to time broken up and dispersed, ever helping to form new cabinets. A field was thus opened again for the imitator; but it was not till towards the end of last century that his occupation assumed large dimensions, and accordingly gems which can still be traced back to cabinets formed previous to that date are held to be presumably free from any charge of imitation. With the impulse which was given towards the close of last century to the study of classical antiquities on a systematic basis, and to the formation of national Museums in aid of that purpose, the tendency was for private cabinets of gems to become merged into public collections by donation, bequest, or purchase. In this manner the British Museum has been enriched by the acquisition of the Hamilton (1772), Cracherode (1799), Townley (1814), Payne Knight (1824), Blacas (1867),

and Castellani (1865 and 1872) collections, while from time to time many smaller additions have been made. Among these latter the most noticeable is a series of very early specimens with which the following sketch of the history of gem-engraving begins.

But first it is to be observed as regards the arrangement of the collection altogether that those gems which have preserved their ancient mountings, chiefly in the form of gold or silver finger-rings, are exhibited separately along with the gold and silver rings, except those from Tharros. Otherwise, where gems are seen to be set in rings, it may be inferred that the setting is modern unless the contrary be stated. Further, the early Greek and Etruscan gems, exclusive of such as retain their ancient mountings, are exhibited by themselves in Case R. The Greek gems of the best period are placed at the beginning of Case S opposite the entrance. The Græco-Roman gems are grouped mythologically in Cases S and T.

Oldest Specimens of Gem Engraving.

(Pl. A.)

Among engraved gems older than those of Greece the two principal shapes are the cylinder of Assyria and the beetle or scarab of Egypt. The early Greeks, while adopting from these nations the use of seals and the technical process of engraving, did not employ, except rarely, either of the two shapes just mentioned. The oldest Greek gems take the form either of a nearly circular bean, whence they are called lenticular gems, or of a gland or pebble such as was used for the sling, whence they may be described as glandular gems. These two shapes appear to have been contemporaneous, and if it is desired to discover a motive which may have led the Greeks

to adopt them in preference to the cylinder or the scarab, such a motive may be furnished by the circumstance that these were often the natural forms of pebbles. Strabo (xvii. 1, 34) speaks of having seen at the pyramids in Egypt heaps of bean-shaped stones which were locally believed to be petrifications of beans left over by the workmen who built the pyramids. This he could not accept, because he had seen many similar pebbles in river beds and elsewhere. It is known that pebbles, or *psephoi* (which means also stones set in rings), were employed among the Greeks to record votes at public trials, while beans[1] were used by them for voting at the election of magistrates. Again, the word *sphendonè*, which was the name for a sling, was also the name for a sling-gland, for the bezel of a ring, and for a finger-ring itself. There would thus be sufficient familiarity with both these shapes to recommend them for use as seals.

It is to be noticed that with one exception—a steatite gem from Melos—these lenticular or glandular gems do not possess ancient mountings. Yet they are pierced for attachment of some kind. From their size and shape they could not always have been mounted as finger-rings. An alternative would be a swivel, such as is found attached to several scarabs from Sardinia in Case G., where the swivel is of silver. At the same time there can be no doubt of the existence at this early time of the custom of wearing gold finger-rings. Among other instances may be quoted a gold ring found at Salonica in 1867, with a design incised on the bezel representing two men fighting, each with a lion, the workmanship being identical with that of the lenticular gems.[2] The shape of this ring is precisely that of a sling, *sphendonè*. Of this shape also appears to have been the fabulous ring of an

[1] Herodotus, vi. 109. Cf. Timæus, Gloss. Platon. s. v. *κυαμεῦσαι· κυάμῳ ψηφοφορῆσαι ᾧ ἐχρῶντο οἱ βουλευταί.*

[2] Revue Arch. xxvii. p. 238, pl. 4, No. 44.

ancestor of Gyges the Lydian king, the story of which, with its property of rendering the wearer visible or invisible, is told by Plato (Repub. ii. 359), and became a proverb among the Greeks. In the tombs at Mycenæ, Dr. Schliemann found several gold rings of this same shape and with designs of the same character. At the same time he obtained several engraved gems, which, though neither lenticular nor glandular in shape, yet have designs which in no way differ from those of the gems here in question. In Case H will be found one silver and two gold rings of this sling shape, but without engraved designs. They were found at Ialysos in Rhodes along with the same class of pottery as that found at Mycenæ. In Case U will be seen a series of gold rings with flat oblong bezels, on which designs are engraved representing winged lions, the sphinx, the chimæra and the hippocamp—in short, such animals as occur on the lenticular gems. But on the rings the animals are disposed in regular groups, much as in the early vases from Kamiros, and may be assumed to indicate a later stage of engraving than the lenticular gems, just as the Kamiros vases are later than those of Ialysos.

The lenticular gems, then, were simply seals which did not aim at beauty or ornament. Their aim was attained if they expressed by a symbol or device the identity of the owner whenever this had to be established for the many purposes of trade and private life in which seals were employed previous to the general introduction of writing. It may here be mentioned that one gem at least is known which appears from its workmanship—though it is in the form of a scarab—to belong to the end of this early stage of gem-engraving: it bears a Greek inscription to this effect, "I am the seal of Thersis, do not break me."[1] But generally it may be taken that these gems preceded the introduction of writing towards the middle of

[1] Arch. Zeit. 1883, pl. 16, fig. 19, p. 337.

the 7th cent. B.C., though probably few of them are much older than this date. A law of Solon's forbade the gem-engraver to retain an impression of a seal which he had engraved; and such was the anxiety to have a seal which could not be easily counterfeited, that pieces of worm-eaten wood were employed for this purpose by the early Spartans among others. Such were the *θριπήδεστα σφραγίδια* which Aristophanes (Thesmoph. 427) speaks of as having supplanted the simple seals of olden days.

The general character of the designs on these early gems recalls the statement of Herodotus (i. 195), that among the Babylonians each man had a seal and a sceptre or staff; that every sceptre was surmounted by a figure of an apple, a rose, a lily, an eagle, or something else, and that it was unusual to have a sceptre without a badge of this kind on it. What he thus says of his own observation is now proved from the ancient monuments to have been true also of much earlier times. The subjects engraved on the lenticular gems are of this same nature, being with comparatively few exceptions taken from the animal and vegetable kingdoms. Lions, goats, and bulls are the most prevalent, and it will be noticed that these animals are frequently contorted and combined in a manner which does not represent nature, but which was suitable for heraldic purposes, when new seals with new variations and combinations of the old devices were in demand, and when it was necessary that the design should as far as possible cover the whole surface of the seal. Fanciful figures of winged horses, chimæras and such like appeared to have owed at least a share of their origin to these combinations. For example, in the gem No. 35, it would seem that the goat's head seen over the back of a lion must have originally indicated a mere heraldic combination of lion and goat such as we see in the chimæra. To the same category belong the figures of winged horses.

Nor would the legend-making spirit of the early Greeks have failed to assist the gem-engravers with suggestions of this kind, though as a rule there are few direct illustrations of legends on these gems such as the Herakles and Nereus on No. 82, and the female figure, possibly Leto, on No. 83. Nor in other collections are such subjects anything but rare.

If Pythagoras, in the early part of the 6th century B.C., forbade his followers to wear the image of a god on their rings, it may be concluded that engraving had by that time reached a more advanced stage than these lenticular gems, and this advancement may have been largely due to Mnesarchos, the father of Pythagoras, who was by profession a gem-engraver, and of whom it was said that he had gained more fame than wealth by it. It would be curious if the shape of a bean, which was to the son a symbol of oligarchy, had been, as it probably was, the shape on which the father had introduced an improvement in the art of engraving.

Mnesarchos lived in the island of Samos. There also, and probably about the same time, worked the sculptor Theodoros, who engraved for Polycrates, the ruler of Samos, between B.C. 560–522, the ring which he in vain sought to lose by throwing it into the sea. Herodotus (iii. 41) says that this ring was an emerald set in gold; but it could not have been these materials that made it to a rich and powerful king the most highly-prized object which he possessed.

Theodoros, it is told, made a bronze statue of himself holding a graving-tool (lima) in one hand, and apparently a gem in the form of a scarab in the other, with the figure of a chariot engraved on it. This particular form of gem recalls the circumstance that he had studied his art in Egypt, probably in Naucratis, which just then, under the friendship of the Egyptian king Amasis, was a flourishing

Greek colony. It was on the advice of this Amasis that Polycrates cast his ring into the sea;[1] and whether the story is a mere fable, or whether it is not rather, as has been suggested, only a romantic account of a ceremony corresponding to that in which the Doge of Venice married the Adriatic, there remains in it the fact of an association between Theodoros, Amasis, and Polycrates, and the presumption that at this time a new impulse had been given to gem-engraving in Greece by Greek artists who had studied in the Delta of the Nile.

Mention has been made of a law of Solon's forbidding gem-engravers to retain copies of the seals they engraved. Solon, we know on the authority of Herodotus (i. 30, and ii. 177), paid a visit to Amasis in Egypt, and founded on what he observed there some of the institutions which he introduced into Athens. It does not follow that his law about gems was in any way connected with this visit. But in considering the influences which at this time appear to have given a new impulse to the art of gem-engraving in Greece, it is reasonable to assign a large share of them to the Greeks resident in Egypt under the friendly encouragement of the famous usurper Amasis. There is no evidence that he himself specially encouraged this art. But still in another instance there is some reason to suppose that he was connected with a prince whose ring became proverbial—the ring of Battos, ruler of Cyrene, on which was figured a personification of Cyrene bringing to the prince an offering of the silphium plant, the cultivation of which he had there introduced with the most prosperous results. Ladikè, the queen of Amasis, was a daughter of the king of Cyrene, and though there is some doubt whether the then king was a Battos or an Arkesilaos, there is no question of the fact that the Cyreneans were skilled engravers of gems (Aelian, Var. Hist. xii. 30), and that

[1] A similar account is given of the ring of Minos in Pausanias, i. 17, 3.

the people of Cyrene were, if not then, at least in after times, so much given to gems that no one, it was said, was so frugal but he would wear a ring worth ten minæ. What seems to be the silphium plant is of frequent occurrence on the glandular but not on the lenticular gems. A fair inference would be that the active intercourse which existed about the end of the 7th and beginning of the 6th centuries B.C., between the Greeks of Egypt and Cyrene on the one hand, and those of Asia Minor and the mainland of Greece on the other, had largely influenced gem-engraving, in which previously the example of Assyria seems rather to have prevailed. Apparently it was about this time that the scaraboid came into use among the Greeks, a form of gem which retains a general likeness to the scarabs of Egypt, but which does not retain the sculptured figure of a beetle on the back. Several scaraboids will be noticed on which subjects occur resembling those of the lenticular gems.

From the point of view that a seal is equally with a coin a tender of honesty in a transaction, from the fact that the Ethiopians used engraved stones (*λίθοι ἐγγεγλυμμένοι*) as coins, and that the Carthaginians are said to have employed for the same purpose some object enclosed in a small piece of leather and sealed up (Pseudo-Plat. Eryxias, § 17), it would be expected that the earliest Greek coins would bear some resemblance to the gems which it can thus hardly be doubted had preceded them. Figures of cattle are of frequent occurrence on the gems, and it is known that the use of similar figures for the devices of the earliest Greek coins had been turned into a proverb as early as the time of Æschylus, signifying that a person's lips were sealed by a bribe of money. Those who had been initiated into the mysteries of Eleusis were said to be sealed to silence, and from this source the notion of sealing was handed down to the early church, for which

the sign of the cross became the seal (Lobeck, Aglaoph. pp. 33–36).

The origin of Greek coinage is now believed to go no further back than the 7th century B.C., and to have been an invention of the Lydian king Gyges, whose ancestor, as has been mentioned, was associated with a mysterious finger-ring. Both in shape and design the earliest gold coins are frequently not unlike the gems here in question. Assuming that the production of these gems continued down to the beginning of the 6th century B.C., and perhaps occasionally later, we have still the question to deal with as to the probable date at which this stage of engraving came into practice. Unfortunately it is only of late years that any record has been made of the other antiquities with which gems of this class are found. Formerly these gems were observed to occur mostly in the Greek islands and came to be called "Island gems." But since then they have been met with on the mainland of Greece as well as in the islands. From the records of their finding it appears that these gems are mostly[1] accompanied by bronze weapons and by a peculiar class of vases for which there is apparently no well-defined place in the history of Greek pottery, while on the other hand the skill with which it is executed precludes it from being an earlier stage of Greek pottery than anything at present known. If it is older than the Greek vases with geometric patterns, then it must be the work either of another nation than the Greeks, or a branch of the Greeks which in early times was living under influences different from their kinsmen elsewhere. Some have thought of the Phœnicians as the possible makers of the gems and the pottery. But as neither gems nor pottery of this kind

[1] Dümmler (Mittheilungen des Arch. Inst. xi. p. 172) mentions a glandular gem of this class as having been found in a tomb at Melos with a black figure lekythos as late as the beginning of the 5th cent. B.C.

occur except in very isolated examples in such seats of the Phœnicians as Cyprus, it may be suggested as an alternative that the authors of the gems and the vases alike were the Greeks, who as early as the 7th century B.C. had flourishing settlements in Egypt and Asia Minor. These early Greeks may be presumed to have had certain artistic traditions to take thither with them, and among these traditions may have been a rude skill in gem engraving and a clear notion as to what the shape of a gem should be. Pliny (xxxiii. 4) adduces the silence of Homer as to seals, on occasions when he must have mentioned them had he known of such things, as a proof that they did not exist in the time of the poet.

As regards the technical process by which these gems have been executed, we read in Herodotus (vii. 69) that among the Ethiopians in the army of Xerxes were some who had their arrows tipped not with iron but with a sharp stone with which they also engraved seals, presumably those gems which they employed as coins and to which reference has just been made. Many of the lenticular and glandular gems are of steatite, which is easily engraved with obsidian, a material which has been found fashioned as knives and otherwise in the oldest tombs in the Greek islands. In general, however, it will be seen that even on the steatite gems an instrument consisting of a minute metal disc with a sharp edge and worked by a drill had been employed to sink the deeper parts of the design. An instrument of this kind would answer to Pliny's *ferrum retusum* and his *fervor terebrarum* (xxxvii. 200). Such an instrument seems to have been known from the earliest time, and to have become necessary in the working of the harder stones such as rock-crystal, carnelian, jasper and hæmatite, and the evidence of it is easily to be recognised on these gems by the numerous small cup-like sinkings, which in the ruder specimens are

left much as they were at first made, while in the finer specimens they are finished off in keeping with the general design. This will be noticed most frequently in the heads, feet, and legs of animals. Larger discs were used where larger spaces had to be hollowed out, as for instance the fore and hind-quarters of a bull. These sinkings were then connected by graving-tools fitted with diamond points and worked by hand with a forward and backward movement. These were the *crustæ* of diamonds, and the fragments of *ostracitis*, of which Pliny speaks (xxxvii. 60 and 177). For the harder sorts of stones a powder, apparently much the same as the emery powder now in use, *smyris*,[1] was mixed with oil and employed to charge the tools. It seems to be this that Pliny (xxxvii. 109) refers to as *Naxium*. In these instances Pliny is clearly speaking of the gem-engraving of about his own time. What he says would only apply in a limited degree to the oldest class of Greek gems, where only a small proportion are in a hard material such as would require these appliances.

Phœnician or Carthaginian Scarabs.

(Pls. B-C.)

Meantime the early Greeks had active rivals in the Phœnicians, so much so that it is often difficult to distinguish the products of each. A scarab with an Egyptian design blundered or fairly accurate may be the work of a Phœnician or a Greek resident in Egypt. Another with a Phœnician design may have been copied by a Greek, while again another with a Greek design may be a Phœnician imitation. The following is a brief statement concerning gems of the kind found at Ialysos and Kamiros,

[1] *σμύρις*. Hesychius, s. v. *σμιρίς*: *ἄμμου εἶδος ᾗ σμήχονται οἱ σκληροὶ τῶν λίθων.*

in Rhodes, and at Tharros in Sardinia, places associated with the Phœnicians or Carthaginians. Up to now Ialysos has yielded five island gems of the lenticular type, while Kamiros, much as it has been excavated, has yielded none. On the other hand, porcelain and steatite scarabs are rare at Ialysos, and this is true also of Kamiros so far as concerns the tombs. But a well on the Acropolis was found to contain many specimens mixed with objects which appear to be of about the same date as the early tombs. In those tombs at Kamiros, where black and red vases were obtained, as at the spot called Fikellura, no scarabs were found. Thus the lenticular or glandular gems seem to be always associated with a particular class of pottery on which the designs are chiefly aquatic plants and animals, while the scarabs are no less distinctly associated with pottery made under Oriental or more particularly Assyrian influence. The scarabs disappeared when the purely Greek style of black and red vase decoration came into force.

The scarabs of Tharros in the present series were, with a few exceptions, included in the collection of antiquities from that site acquired in 1856 from M. Barbetti. That these antiquities are mostly of Phœnician origin is not in dispute; the only question is whether it was the Phœnicians proper or their later descendants, the Carthaginians, who produced these objects, the Carthaginian influence in Sardinia having begun to prevail as early as about B.C. 500.

Down to the time of Cicero the chief element of the population was Carthaginian (Pro Scauro, xiv.). An examination of the Barbetti collection confirms the view that the antiquities of Tharros do not go farther back than the period of Carthaginian supremacy, that is, not farther back than the middle of the sixth century B.C.,[1] while

[1] Helbig, Annali dell' Inst. Arch., 1876, p. 219.

many are of a comparatively late date. One tomb, No. 32, contained three coins of Carthage (3rd cent. B.C.), one of Ptolemy Euergetes II. (=170-117 B.C.), one of Balleus of Illyria (after 167 B.C.), one of Rome (about 150 B.C.). Another tomb, No. 31, contained a silver denarius of uncertain date, a bronze coin of Attius Balbus, the date of which is variously given as 59 B.C. and after 31 B.C. In No. 33, a tomb of Christian times, were found coins of Heraclius and Justinian. In short all the tombs which contained coins are later than the establishment of Roman influence in Sardinia, 236 B.C., while those which did not contain coins cannot have been much older than the rest if we judge by the fact that small porcelain figures and other objects have been found in both sets of tombs without any appreciable difference of style. Since, then, the scarabs of Tharros in the Barbetti Collection were obtained from thirty-three tombs, in twenty-six of which coins are said to have accompanied them; the inference is that the gems are in general of the same late date as the coins. It may be noticed that the green jasper, of which most of the scarabs of Tharros are made, does not occur among the gems bearing similar Phœnician designs from Rhodes. The following list of the contents of one of those tombs may serve to illustrate the rest: ten engraved scarabs, of which two are mounted in gold rings and one in a silver swivel; fourteen small vases of plain dark and red ware; a terra-cotta female head in archaic style; an alabastos, a string of beads with human head as pendant, fragments of beads, a finger-ring, a handle of a small vessel in glass; an eye, three lotus-sceptres, a seated cat with loop at back for suspension, a crocodile, also with loop for suspension, in porcelain; a small ring in bone; a necklace of gold and glass, some of the beads being in the form of lotus-buds and lotus-flowers; a pair of gold earrings in the form of a Maltese cross; a gold pendant

in the form of a cube with a pyramidal top and ring for suspension; a gold finger-ring with convex face; a fragment of twisted ring, copper, plated with gold; a pair of small gold rings; a plain silver ring; a pair of plain silver earrings; a bronze coin, *obv.* head of Proserpine, *rev.* horse's head; another bronze coin, *obv.* palm-tree, *rev.* horse's head, four bronze nails and fragments of others.

Greek Scaraboids.

(Pls. B. and F.)

Gems in the form of scaraboids have been found in considerable numbers in Greece and in localities where Greek civilisation had spread with unusual favour, as in the Crimea and in Cyprus. The scaraboid is the form of gem in which above all others the true Greek spirit of design is presented to us with the breadth and simplicity which we are accustomed to see in the painted vases and bas-reliefs of the best age. At the same time there was an early stage in the production of scaraboids, when artistic skill was imperfect, just as there was also a later stage during which the art became more and more feeble.

As examples of the earlier stage we may take the five scaraboids, Nos. 110–114, which from their having been found in Egypt, and from the Greek character of the workmanship, may be taken to have been made by Greeks resident in the Delta. The first three are akin in subject and treatment to what seems to have been the latest development of the lenticular gems. The contortions of form so common in the earlier stages have disappeared. On one is the device of a bull; on the other two a cow suckling her calf, there being noticeable above one of the cows a rosette such as is frequently met with on the painted vases of Kamiros dating from the early part of the 6th

century B.C. Pottery of this same class and date has been found in a large quantity at Naucratis in the Delta, and since the gems in question came from Egypt, it is a fair inference that they were made there, by Greeks probably, in the early part of the 6th century B.C.

About B.C. 500 the era of ideal forms had not yet fully dawned on Greece. Her artists were for the most part content if they succeeded in adding a high technical finish with elaborate details to those forms and conceptions which their predecessors with a freer if less-trained fancy had handed down. To this date may be assigned the scaraboids similar in style to No. 475, representing Apollo playing on a lyre, which shows from the bent and compressed attitude of the figure that the old notion of compelling a design to occupy as much as possible of the available surface was not yet got rid of entirely. The proportions—a short body and long legs—are such as accompanied archaic Greek art. But there is in the massiveness of the lower limbs, and in the general simplicity of the design, a distinct effort to lend dignity to the figure. No. 249 will serve as a contrast in some respects. The design is that of a winged figure moving in profile, and engraved with great minuteness and delicacy, the relief, as seen in the impression, being kept low and flat within the contours.[1]

With the scaraboids are classed a small number of gems, on the backs of which are engraved designs in a low flat relief, corresponding in general appearance to the cast or impression made by the intaglio on the face of the gem. No. 472. has on the back a Gorgon running in profile

[1] It may be compared with a large scaraboid found in the Crimea, and mounted on a fine gold chain. Engraved in Compte-rendu de la Commiss. Arch. pour 1860, pl. 4, fig. 6. In the same tomb were found two other scaraboids, representing a runaway horse and a bull; engraved, *ibid.* figs. 9, 10.

to left. The design on the face of this gem, possibly Achilles and Thetis, is very delicately engraved.[1] No. 471, on the back the head of a negro; on the face a Harpy. No. 473, on the back a youth nude and seated on the ground to the front, his hands resting on his left knee, and his head leaning on his hands; from his left arm hangs his lekythos for the bath. This is a subject that occurs not unfrequently on Athenian stelæ sculptured with bas-reliefs; and though the gem itself may have been found in an Etruscan tomb, we may reasonably conclude that it had been imported from Greece.[2]

The following gems, with designs in the same flat low-relief as in the preceding class, appear to have been cut from the backs of scaraboids. Nos. 244–245, masks of Gorgons winged; Nos. 246–247, Harpies. No. 246 has on the reverse a Gorgon's mask, engraved apparently at the time when the original scaraboid was cut down, and by a different hand from that which engraved the Harpy.

Returning to gems of the true scaraboid form, we may notice as illustrations of engraving as it was practised between B.C. 500–450, No. 125, a lion devouring a deer, very carefully executed, the design, however, being one which had been long familiar in art. In No. 476, a seated Sphinx, there is a distinct advance towards a broad ideal treatment such as may be compared with that of two groups of Sphinxes in bas-relief from Xanthus, now in

[1] It may be compared with the fine scaraboid found at Curium and engraved badly in Cesnola's Cyprus, pl. 39, fig. 3. This very beautiful scaraboid is cut in sard and mounted with a gold hoop to be worn as a finger-ring. Cf. *ibid.* p. 380.

[2] What the workmanship on Greek scaraboids of this period was like, may be seen from the fine though small series of them found at Curium by General Cesnola. Besides the gem from Curium already noticed, we may mention here the following as described by Mr. King in Cesnola's Cyprus: No. 1, p. 378, pl. 39, fig. 1; No. 2, p. 378, pl. 39, fig. 2; No. 4, p. 380, pl. 39, fig. 4; No. 5, p. 381, pl. 39, fig. 5; No. 14, large scaraboid, with falling horse, inscribed, ΣΤΗΣΙΚΡΑΤΗΣ, which Mr. King takes to be the name of the owner, *ibid.* p. 383, pl. 40, fig. 14.

the room of archaic sculptures. Again, the head of Eos, No. 480, is large in style though negligent in execution, recalling in these respects the sculptures of the temple of Zeus at Olympia. But the highest point to which the engraving of this period attained—so far at least as its efforts are represented in the collection of the British Museum—may be seen in No. 555. It is in the form of a cylinder cut nearly in two lengthwise, and the subject is a figure seated, playing on a three-sided lyre, the ancient *magadis* or *trigonon*. The same subject, but treated with the greater freedom and the livelier sense of beauty in details which together belong to a later age, occurs on a large crystal scaraboid found somewhere in Greece in 1819.[1] Another scaraboid with the same subject, again very beautifully engraved, but of a date approaching B.C. 400, was found in a tomb in the Crimea in 1869.[2] Neither of these two scaraboids can compare for dignity and simplicity with the Museum gem, notwithstanding its archaic want of freedom in the proportions. In general the style of this gem may be said to answer to what is known of the great painter Polygnotos, who lived in the first half of the 5th century B.C., and who in painting the group of Iaseus taking a ring from the hand of Phokos (Paus. x. 30, 4) may have had just such a gem as this before his mind.

Between B.C. 450–400 may be placed No. 479 with a male citharist draped, as competing citharists were draped, in female attire; the drapery is made to fall into the forms and limbs with minute care. This design, apart from the minute treatment of the drapery, is just such as might be seen on a vase of the pure red figure style,

[1] It is engraved in Brõndsted's Voyage en Grèce, ii. vignette. Cf. ii. p. 277. Brõndsted obtained it in 1820 from Sir Patrick Ross, then Commandant of Zante. It now belongs to Mrs. Cockerell.

[2] It is now in the Hermitage Museum at St. Petersburg, and is engraved in the Compte-rendu de la Commiss. Arch. 1870–71, pl. 6, fig. 17, p. 205. It is mounted on a hoop to be worn as a finger-ring.

so true is it within its limits to the Greek conception of what was graceful and yet noble in a figure.

About the beginning of the 4th century B.C. a gem-engraver, Dexamenos of Chios, is known from two scaraboids bearing his name and found in tombs in the Crimea. On both the device is that of a crane, in the one case flying, in the other standing.[1] Though somewhat inferior, the crane in No. 466 may be assigned to this same date. Equally, but without reservation as to inferiority, the horse, No. 483, may be compared with a similar design from the Crimea[2] and placed towards the beginning of the 4th century B.C., so as to be judged along with the horses of the Mausoleum frieze. These and some other gems classed with them illustrate the art of engraving at the time when, in common with the other arts of Greece, it had reached its greatest freedom. Throughout the 4th century scaraboids continued to be produced, though apparently in smaller numbers, and with diminishing skill.

To persons who cared chiefly for the design engraved on a gem, the scaraboid was a waste of material, since the same effect could be produced on a thin slice of stone, which again could be mounted on a massive ring more sumptuously than the scaraboid with its necessarily plain hoop and swivel. The desire of saving expense and yet to combine a good design with some show, is to be

[1] The flying crane is signed ΔΕΞΑΜΕΝΟΣ ΕΠΟΙΕ ΧΙΟΣ, and is engraved in Compte-rendu de la Commiss. Arch. pour 1861, pl. 6, fig. 10, p. 147. It is a chalcedony scaraboid, mounted as a finger-ring. M. Chabouillet (Gaz. Arch. 1886, p. 154) is not quite sure of this gem, though he admits the beauty of the work. The other is merely signed ΔΕΞΑΜΕΝΟΣ: it is an agate scaraboid with cable border, and is engraved in Compte-rendu de la Commiss. Arch. pour 1865, pl. 3, fig. 40, p. 95. The name of ΔΕΞΑΜΕΝΟΣ occurs also on a gem in the Fitzwilliam Museum, Cambridge, obtained by Col. Leake, presumably in Greece (King, I. p. 123).

[2] Engraved, Compte-rendu de la Commiss. Arch. pour 1860, pl. 4, fig. 10.

seen in the scaraboids made of glass paste, σφραγῖδες ὑάλιναι, such as No. 489. These large scaraboids appear to have been worn as the central ornament of a bracelet, or as the pendant of a necklace. The peculiarly-shaped gem, No. 549, with figures on both sides, seems to have been worn as a pendant. It was found in Athens.[1] In some cases scaraboids appear to have been actually cut down for this purpose, as for example No. 557, with a representation of a centaur in a fine bold style. But it is doubtful whether most of the gems now conveniently called cut scaraboids or cut scarabs, owing chiefly to the cable border round them, and to a certain affectation of archaism, are not simply late imitations. In the present list they are classed as such.

Etruscan Scarabs.

(Pls. D. and E.)

It has already been remarked that gems engraved in the form of beetles or scarabs had their origin in Egypt. Thence the scarab found its way into Greece and Etruria, partly through the commerce of the Phœnicians, and partly under the influence of Greek residents in Egypt during the 6th century B.C., or nearly so. Gems so peculiar in shape and in the designs engraved on them appear to have had no permanent attraction for the Greeks, if we may judge from the scarcity of specimens as yet found on Greek soil.[2] The Etruscans on the other

[1] Stackelberg, Gräber der Hellenen, pl. 74.

[2] Among the scarabs found in Greece may be noticed one in agate found in Ægina in 1829 and inscribed Κρεοντίδα ἐμί (Bullet. dell' Inst. 1840, pp. 140, 141): one already referred to as inscribed with the name of its owner Thersis and an injunction not to break the seal: a third found in the Peloponnesus, and engraved in Bröndsted's Voyage en Grèce, ii. pl. 45, pp. 195 and 302; a fourth from Syria inscribed Σήμονος in archaic letters (Bullet. dell' Inst. 1839, p. 104, No. 52).

hand may be said to have had a passion for gems of this form, so large is the number of them in this and other public collections, not to speak of private cabinets. The designs on these scarabs are meant almost exclusively to illustrate Greek legends, while the workmanship in many instances bears so close a resemblance to what would be expected from Greek engravers, that the Greeks might not unreasonably be assumed to have practised the art to a greater extent than would be supposed from the scanty remains of it in Greece itself, and to have thus supplied the Etruscans with many models to copy from, if not actually with a considerable number of the specimens which have been found in Etruscan tombs. Against this view may be set the fact that in an allied branch of art, that of engraving designs on bronze mirrors, the Etruscans are known to have displayed much skill and extraordinary activity as compared with the Greeks, from whom they probably obtained the original impulse to work of this kind. It may be noticed also that the frequency of Gorgons, Fates, and such like figures both on the mirrors and the scarabs affords some argument in favour of claiming the latter to be Etruscan. Figures of this class, though common enough in early Greek art also, were perhaps not so persistently common there as on the scarabs in question. To distinguish, therefore, those scarabs which most nearly approach what is considered to be the Greek standard of workmanship as Greek, would be to imply that the Etruscan engravers never fully reached the level of skill which they laboriously set themselves to reach.

At the same time it is to be remembered that, whatever their success may have been in gem-engraving, the Etruscans remained always indebted to the Greeks for their subjects, for the proportions of the human figure which they employed, and for their manner of rendering the figure. The subjects, as has been said, are taken

from the legends of Greek heroes, very rarely from myths of the gods. The proportions of the figure show a short body with long legs, precisely such as may be seen in the sculptures from Ægina in Munich, the Harpy tomb in the British Museum, or the metopes of Selinus in Palermo. The costume is equally Greek of the date of these sculptures. The figures are represented in profile and constantly engaged in action. The workmanship is laboriously minute, the contours of a design being cut sharply down, and the relief, as seen in an impression, kept flat within the contours. All these characteristics will be found combined in Greek sculpture of the end of the 6th century B.C., and the early part of the 5th. This, then, is the date to which the beginning of scarab-engraving in Etruria may be assigned. Why its beginning was marked by so much excellence of detail is explained by the circumstance, that just then Greek sculpture had attained perfection in the minuteness and refinement of archaism.

It will be noticed in following the arrangement of the scarabs here exhibited, that there is a gradual tendency to relax minuteness of detail in the human figure, to make up for it by indicating forcibly the bones as seen at the knees, elbows, ankles, with other prominent points in the anatomy, to prefer male figures as nude as possible in contrast to the earlier stage where draped female figures gave frequent scope for finish of detail, to become content with a more or less general indication of the figure within its contours, and finally to reverse the proportions so as to show comparatively a long torso with short legs (No. 334) such as is believed to have been a characteristic of the sculptor Polycleitos. The changes here indicated may be supposed to have taken place within the period of a century.

With reference to those scarabs in which the anatomy

of the figure is indicated by what may be called small knobs (as seen in the impression), it may be remarked that the Etruscans have left us in their granulated gold work abundant evidence of their general taste for effects of this kind. Their laboriousness in matters of detail is shown also in the skill which they lavish on folds and borders of drapery on their bronze statuettes. In these matters they carried to excess the obvious characteristics of the contemporary Greek art from which they borrowed, and which they sought to rival.

In many cases these scarabs bear Etruscan inscriptions indicating the persons represented. This again would be consistent with an imitation of what is known of Greek art at the end of the 6th century B.C., and the early part of the 5th. In all cases the Greek names inscribed on the scarabs have been modified in the spelling to suit Etruscan habits, and not seldom they are wrongly applied. Apparently the Etruscan engraver did not limit himself to Greek gems in his choice of subjects. Greek painted vases offered an abundance of designs from which he could select a central group or a single figure suitable in attitude and action for the space available on his scarab. No doubt bas-reliefs in marble, bronze, or terra-cotta would have served him more advantageously as models to copy from. But it does not appear that works of this kind were imported to any extent from Greece into Etruria. Indeed, the Etruscans themselves were so well skilled in bas-relief, whether in bronze, terra-cotta, or stone, that they might justly be satisfied with their own productions. In vase-painting, on the other hand, they never made any mark, notwithstanding their favour for Greek vases, and the readiness with which they imported them. In general it may be said of Etruscan inscriptions on the scarabs that they became more frequent in the later periods of engraving, that they are rare in the early

scarabs, and that taken altogether they present few of those variations in the shape of letters which mark the different ages of Greek inscriptions, and which may be assumed to have also marked in some measure the different ages of Etruscan epigraphy.

The best and most carefully engraved scarabs have been found, so far as is known from the comparatively few records that have been kept, in tombs accompanied by vases of the black figure and early red figure styles, that is to say, vases ranging from the dates about B.C. 500 to B.C. 440.[1] Where scarabs have been found with vases of the later and free red figure style, it is noticeable that they are rude in execution, like those at the end of this series, and may be as late as the beginning of the 3rd century B.C.[2] Yet these rude and unquestionably late scarabs retain in general the same class of subjects: figures of heroes, centaurs, and such like, which the early engravers had made familiar. This, however, may be explained by the loss of their independence which the Etruscans experienced in the early part of the 4th century B.C., and the consequent interruption to their direct relations with Greece, affecting as it did seriously the whole of their art. A marble statuette in the British Museum of Græco-Roman workmanship wears a necklace with a scarab pendant from it, and though the wearing of such an ornament in this case may not indicate anything more than the tendency to Egyptian rites in which the Romans indulged during the last century of the Republic, yet this circumstance would help to account for a survival of the taste for gems in the form of scarabs among them.

[1] See Bullettino dell' Inst. Arch. 1876, p. 79; 1877, p. 64.

[2] See Bullettino dell' Inst. Arch. 1878, p. 181; 1883, p. 40; Compte-rendu de la Commiss. Arch. St. Petersburg, for 1875, pl. 2, fig. 17, p. 32. No. 422 is a scarab with an inscription of Roman imperial times, and apparently of the same date as the design.

It is a question how far the Etruscans may have used their scarabs as seals. This much is certain, that not a few specimens are mounted too elaborately in gold to be fit for the rough usage of regular sealing; that there is an absence among them of mountings specially adapted for sealing, such as are not unfrequent among the scarabs of Tharros; and that designs of a purely Etruscan character such as would be expected in a seal are of the greatest rarity. More than this, it is known that the luxurious habits of the Etruscans included a taste for jewellery worn on the person. Necklaces made of scarabs have been found. In other cases the scarab may have been mounted on a bracelet, as Greek scaraboids were at times mounted. But probably the most general use of the scarab was as a mere finger-ring worn for ornament, and it may be imagined that the term of *sphragidonychargokometæ*, which Aristophanes[1] invented for certain of his contemporaries in Athens, was equally applicable to the Etruscans of the same time or even earlier.

GREEK AND GRÆCO-ROMAN GEMS.

(PLS. F. AND G.)

From the 4th century B.C. onwards the form of gem most generally in use was a thin oval slice of stone having a design sunk on its face (intaglio) and set in a ring to be worn on the finger. Of the stones thus employed the most frequent is the sard, varying from a fine golden translucency to a deep blood colour. Amethyst, beryl, jacinth, garnet, plasma are more or less rare. Such stones as the onyx, sardonyx, nicolo, agate, chalcedony, jasper, are not uncommon among Græco-Roman gems, the

[1] Clouds, 332; cf. Eccles. 632. This expression is explained to mean "having the fingers covered to the nails with engraved gems."

sardonyx lending itself admirably for designs engraved in relief (cameo).

From what is known otherwise it would reasonably be expected that gem-engraving, like the other arts of Greece, had reached perfection at the beginning of the 4th century B.C. Apart, however, from a certain number of the scaraboids already mentioned, and a small number of gold rings, only a very few examples of engraving have survived from this period. These are arranged at the beginning of Case S. Among them may be noticed the following intaglios: No. 563, a small amethyst bead with a dancing female figure on each of its four sides; No. 554, a golden sard with the figure of a Mænad in ecstatic movement; No. 562, another sard with a female figure standing beside a pillar and holding a vase; No. 556, a sard with a female figure seated and reading from a scroll, her lyre resting on a cippus in front of her; No. 553, a chalcedony with figure of Giant fallen on one knee and defending himself, an attitude not unfrequent in representations of the Gigantomachia on painted vases. This figure is evidently one of the Giants, and apart from the artistic style of the gem, the fact that the giant wears a chiton as well as a panther's skin, would, when the designs on the vases are compared, suggest a date earlier if anything than B.C. 400. In each of these gems the design is extremely shallow; the lines are fine and a little scratchy like those of a delicate pen-and-ink sketch. Frequently the lines do not reach quite home to the points where they should begin or end, and this circumstance also lends to the engraving something of the character of an extremely delicate sketch. These, however, are points which cannot well be seen without a magnifying glass. To the eye the engraving appears to be executed with all desirable precision. The design itself is conceived with singular simplicity. For

example the four dancing figures on No. 563 fall into two groups, between which no doubt there is an easily-observed difference of movement; but between the two figures in each group there is as little difference as between the six Caryatids of the Erechtheum or the hydrophori on the south frieze of the Parthenon. That is to say, there is no marked or striking difference, and yet an attentive observation, when once the simple ideal beauty of the figures has been perceived, will reveal numerous distinctions in detail. For these reasons this gem may be placed about B.C. 400. The same date, for much the same reasons, may be assigned to the other gems just mentioned. In No. 554 with the figure of an ecstatic Mænad, it will be seen that with all the refinement of beauty pervading this gem, the head is disproportionately large, a circumstance which again suggests that the gem is older than the frieze of the Mausoleum, about 352 B.C., by which time such errors of proportion had ceased in all good work. The attitude and simplicity of design in the figure on No. 562 recall again the Caryatids of the Erechtheum. The grace and fine sentiment of No. 556 would entitle it to be compared with similar designs on painted vases of the red figure style to which the date of B.C. 400 would roundly apply, in which case the name ЄΡΩC inscribed very faintly on the cippus would have to be regarded as a subsequent addition.[1]

For further examples of the engraving of this period, we may refer to the collection of gold rings (Case U); and here it may be conjectured that, owing to the intrinsic

[1] Eros occurs as the name of an Athenian sculptor on a statue of a priestess found at Olympia. There also the letters are of a late form. See Loewy, Inschr. Gr. Bildhauer, No. 333. On the gem it is perhaps more probable that the word ЄΡΩC indicates not the name of the engraver, but the subject of the song which the figure is reading from the scroll, and may thus easily have been a subsequent addition made by a Roman owner of the gem.

value of objects of this description, the small number of them now existing may not represent the number actually found in recent years. Among them is one representing a Victory nailing up a shield on a trophy, and inscribed to Zeus Basileus in letters the form of which would accord with the beginning of the 4th century B.C. The attitude of this figure closely resembles that of one of the Victories on the Balustrade of the Temple of Athenè Nikè at Athens[1] for which the latest possible date appears to be B.C. 407, with this difference, that on the gold ring the upper part of the Nikè is nude. Such drapery as exists is twisted round the legs in precisely the same manner in both figures, and if on the ring the folds are not well defined, and if otherwise the execution is comparatively rough in places, this might be explained by taking the work on the ring to be of a somewhat later date than the Balustrade. This ring was found at Kertch.[2] To nearly the same period may be assigned two more gold rings, one with a female head in profile, and the other with an Amazon apparently, though she is quite nude, riding on a horse. The latter cannot well be earlier than the Mausoleum frieze, and may perhaps best be assigned to the middle of the 4th century B.C. This date would apply also to the very delicately engraved design of another gold ring with a female figure draped, holding a wreath, and inscribed ΔΩΡΟΝ. This ring is in the form of a roughly-embossed scarab, the design being engraved on its face. Possibly a little later is

[1] Engraved in Kekulè: Reliefs an der Balustrade der Athena Nikè, pl. 4, fig. M. Compare also the Nikè erecting a trophy on a small Athenian *lekythos* in the British Museum, engraved in Kekulè, *ibid.* p. 8.

[2] It is inscribed Π]ΑΡΜΕΝΩΝ ΒΑΣΙΛΕΙ and is engraved, reversed, in the Bullet. Arch. Napolit. I. pl. 7, fig. 4, p. 120. C. I. Gr. No. 7071*d*, gives only the word ΒΑΣΙΛΕΙ. Compare the bronze spear-head inscribed to Zeus Basileus and belonging to Canon Greenwell, Journal of Hellenic Studies, II. p. 77.

the ring with a nude figure of Aphrodite (?) standing beside a pillar and having at her feet a small androgynous figure holding up a wreath.

An intaglio engraved on gold could have no translucency, and should the design embrace many lines such as are necessary to indicate draped figures, much of its effect would be lost unless the engraving were carried out with elaborate minuteness. This may have been one of the reasons why the drapery natural to an Amazon was discarded in the ring above mentioned, and why in the Nikè, also referred to above, the drapery proper to the body of the figure was omitted. How well gold lent itself to a nude figure engraved in intaglio may be seen in the ring with the figure of Aphrodite (?). An alternative, when drapery with fine or minute lines was indispensable, was to represent the figure in slightly embossed relief as on the ring with a priestess seated holding a sceptre, and another with a dancing female figure, the latter design being on the face of an embossed scarab. These two specimens, though the lines are obliterated to some extent, may be classed with the amethyst bead already described (No. 563).

These embossed designs lead to the question of engraving in relief (cameo), some examples of which, occurring on the backs of scaraboids, have already been noticed. Even as early as the 7th, or the beginning of the 6th century B.C., this principle of engraving was recognised in the decoration of certain shells (Tridacna squamosa) and ostrich eggs by Phœnician or Greek workmen resident in the Delta of Egypt. Still the cameo in its general signification does not appear to have become a permanent and favourite type of gem till the 4th, or more probably the 3rd century B.C., when the introduction of stones with variously coloured layers, such as the sardonyx, onyx, and nicolo, showed what effect could be

produced by a design cut in relief in these materials, and when the use of rings as seals came to be superseded by the larger use of them as personal ornaments. Pliny[1] states that Scipio Africanus was the first Roman who had a gem cut in sardonyx, and that from his time this gem came much into favour. Apparently the cameo engraved in onyx or sardonyx and serving merely as an ornament had been preceded by cameos cast in glass paste and coloured to imitate precious stones, as also by cameos impressed in terra-cotta and then gilt to imitate gold medallions. Of this latter class a small series is exhibited in a Case in the Gem Room.[2] It will be seen that several of them have been executed with the greatest minuteness of detail. Comparing those in which the head of Athenè is represented with the gold medallions from the Crimea having the same designs, we may place the terra-cottas in the early part of the 4th century B.C. The process of making the pastes seems to have been to first model the design carefully in clay, to make a mould from the clay, and to cast the paste in this mould. The most productive period of this industry seems to have been the 2nd and 1st centuries B.C., though it flourished also before and after that time. This period coincides with the somewhat analogous branch of art represented by the series of small and often circular reliefs moulded on *aski* and certain other vases of black ware which from the inscriptions on them and from the character of the art have been assigned to the middle of the 2nd century B.C. The inscriptions here referred to are in Latin, and they show that Roman workmen at the date in question had taken in hand the making of these vases, confining themselves, however, with rare exceptions, to the reproduction

[1] N. H. xxxvii. 85. Pliny here quotes from a writer on precious stones, Demostratos.

[2] Cf. Mittheilungen des Inst. in Athen, 1883, pl. 15, p. 291.

of Greek subjects and Greek designs already familiar in art. Among the reliefs of this class in the British Museum is one with Victory sacrificing a cow which may be compared with the same representation on several of the pastes, as also with four instances of the same subject among the terra-cotta panels in the Museum. Again, among the small circular reliefs on black *aski* will be seen several examples of affected archaism; *e.g.*, one with a youth between two Sphinxes and another with a Gorgon between two lions. Among the pastes the examples of archaism are still more frequent.

In connection with this point it may further be remarked that, between the whole class of what are called Græco-Roman gems and the now considerable series of terra-cotta panels with reliefs found chiefly in Rome or its neighbourhood, but also among the ruins of Pompeii, there is a striking resemblance of subject and treatment. Among the subjects Satyrs and Victories abound. The style is either a pretty and more or less graceful adaptation of Athenian sculpture as it was practised in the 3rd century B.C., or it is an obvious affectation of the archaic Greek style. Both in subject and treatment these reliefs illustrate the poetry of the Alexandrine age, as we have it for example in Theocritus. There can hardly be a mistake in assigning them to the 2nd and 1st centuries B.C., as remains of that Rome of terra-cotta which Augustus found and which he replaced by a Rome of marble. Like the gems and pastes with which they are here compared, the terra-cottas reveal no faculty of conceiving new designs. On the other hand they excel in the care and zeal with which they strive to render accurately the anatomical forms of their Satyrs, Victories, and other figures. The not unfrequent habit of imitating the flat and delicate relief of the archaic age has left its mark in this way, that the roundness of forms which had obtained favour in Greek

reliefs from the middle of the 4th century B.C. onwards is now in many cases flattened down.

As an exception to this among the pastes we may notice No. 808, a procession of Aphroditè and Adonis, in which the spirit of the Adoniazusae of Theocritus will be recognised. There the figures are presented with nearly the roundness of the 4th century B.C., and with much elegance in the composition and draperies; but the result shows that the artist owed far more to careful training than to the impulse of a fine conception.

These remarks apply to the great body of Græco-Roman gems. It may be added that these gems are mostly faultless in execution as compared with the delicately-sketched designs noticed in the Greek work of the early part of the 4th century B.C. At the same time it cannot be claimed that all the Græco-Roman gems as to which these observations would hold good were executed during the 1st and 2nd century B.C. The general character of the art may have been maintained for a century or more under the empire with such fluctuations towards over-minuteness of execution or the reverse as are noticeable in other branches of art. For example, gems of the time of Hadrian would be expected to display this over-minuteness; but as they need not be supposed to have had a monopoly of this quality, some hesitation would be allowable before finally assigning such a gem to the age of that emperor.

The question of portraiture in gem-engraving takes us back to the time of Alexander the Great. His edict that no engraver but Pyrgoteles should reproduce his portrait[1]

[1] Pliny, N. H. vii. 125, and xxxvii. 8. In the second of these passages it is sometimes supposed that Alexander only forbade the engraving of his portrait on emerald by others than Pyrgoteles. But such an interpretation is quite improbable, as Chabouillet rightly thinks, Gazette Archéol. 1885, p. 349. It may here be mentioned that the gem with a portrait, generally called Demosthenes, and signed with the name

may be taken to mean either that Pyrgoteles had already earned distinction among engravers of portraits, in which case this practice may have existed for some time, or that this artist from his general skill had been chosen to do a perfectly new thing when he was directed to engrave a portrait of the king. This much is certain that on existing Greek gems unquestionably older than Alexander there are no portraits. As to the portraits in this series representing Socrates and Plato, the best that can be said of them is that they have been made in Græco-Roman times, possibly from fairly good originals of uncertain date. The paste, No. 1518, with a bust of the Cyrenaic philosopher Aristippos, and bearing his name, cannot have been a contemporary portrait, though it may have been founded on such a work, the people of Cyrene having been much given to gem-engraving. Even long before the time of Aristippos they are recorded, as we have said, to have presented to one of their kings named Battos a ring representing him receiving the silphium plant from Cyrene. But probably in this case the likeness would be no more exact than that of their other king, Arkesilaos, as figured on a vase now in the Bibliothèque at Paris in the act of receiving silphium tribute.[1]

As regards existing gem portraits of Alexander, No. 1103 is deserving of notice for the clearness and vivacity with which the general likeness is rendered. Compared with the marble head in the British Museum, which is admittedly the best known portrait of Alexander, this gem is doubtless

Dexamenos, would, if it were admittedly a true gem, be an instance of portraiture in the 4th century B.C. The doubts that have been raised appear to be well founded. See Chabouillet, Gaz. Arch. 1886, p. 154. This gem is engraved in the Compte-rendu de la Commiss. Arch. pour 1868, pl. 1, No. 12, p. 54, Stephani there praising it highly as a genuine stone; engraved also in King's Ant. Gems and Rings (1872), I. p. 400; Cf. p. xviii., where this gem is said to have been found at the foot of Mount Hymettus.

[1] Birch, Anc. Pottery, 2nd ed. frontispiece; Mon. dell' Inst. I. pl. 47.

much at fault in the matter of style and in subtle indications of character. Possibly these defects will be best explained by taking the gem to be a work of the time of Augustus, who is known to have used a portrait of Alexander as a seal,[1] and who may be assumed to have had his seal made to resemble as closely as possible an original by Pyrgoteles. Among the modern gems will be seen an amethyst with portrait of Alexander and name of Pyrgoteles.

No. 1526 presents several difficulties. It has been intended for a portrait of a king. From the bull's horn in front of the diadem, and still more from the letters ΣΕΛΕ engraved under the neck, it might be taken for Seleucus I., the founder of the Seleucid dynasty, whose coins represent him with the bull's horn. But the face is not that of the coins: it is more like Demetrius Poliorcetes, who wore a bull's horn in a similar manner. The engraver signs himself ΚΑΡΠΟΥ and apparently lived in Roman times.[2]

Nos. 1524–5 on sardonyx, are intended for heads of Alexander, the latter bearing considerable resemblance to him. But both belong to the more or less uncertain class.

After Pyrgoteles, Pliny (N. H. xxxvii. 1, 8) cites Apollonides and Kronios, and Dioskorides, the last mentioned having engraved the portrait of Augustus with which subsequent emperors sealed. It may be taken from the natural connection of these words, first, that Apollonides and Kronios, like the others, engraved portraits, and secondly, that they lived at a time intermediate between Alexander and Augustus, possibly in the

[1] Pliny, N. H. xxxvii. 10.

[2] The fine cameo in the Bibliothèque in Paris, which has often been accepted as Seleucus I., is denied this title by M. Chabouillet, on apparently good grounds, in the Gazette Arch. 1885, pl. 42, p. 396, and 1886, p. 16.

times of the Diadochi, when portraiture was in high favour, and when precious stones were much prized.[1] Both these names have been found on gems, but in no case without reasons for suspecting their antiquity. Equally there are gems which claim to be portraits of Ptolemaic princes or princesses, but in general there prevails uncertainty as to their being contemporary works.

No. 1528, the portrait of a young king with slight beard and moustache, inscribed ΑΜΦΟ[ΤΕΡΟΥ], is a fine piece of work and may be taken to represent engraving in the 1st century B.C. The head of Sextus Pompey on No. 1552 and signed by Agathopous, has evidently been engraved after a coin, and though this gem has the interest of having belonged to Lorenzo de Medicis, it is not yet free from the suspicion of being a work of his time. On the other hand, the amethyst No. 1553, with the head of Brutus, may be cited as an example of contemporary portraiture.

This brings us now to Dioskorides, the last of the engravers mentioned by Pliny. Among the many gems bearing his name it is easy to reject some as modern. Others again may be distinguished as modern, so far as the inscription of his name is concerned, the antiquity of the gem itself being left in abeyance or even defended. For example, in No. 1542 with the head of a young king, possibly Juba II., and signed ΟΚΣΟΙΔ the inscription is evidently recent, since no ancient engraver would have made the mistake of not reversing the Σ in a reversed inscription. Similarly No. 1656, with a supposed portrait of Augustus and signed Δ]ΙΟϹΚΟΥΡΙΔΑ is more than doubtful as to the inscription. But it has been argued that not one of these gems bearing the name of Dioskorides

[1] Pliny, N. H. xxxvii. 108.

is ancient;[1] and indeed the diversity of workmanship among them makes it hard to decide which, if any, are true. This difficulty may be illustrated by comparing the two heads of Cæsar, Nos. 1557–1558, both bearing the name of Dioskorides, the one engraved on sard, the other on jacinth. Obviously the same model has served for both. But while the engraver of the jacinth (No. 1558) has bestowed infinite pains on the minutest detail with the result of driving all artistic sense out of his work, the engraver of the sard (No. 1557) has treated his subject with a simplicity and absence of disturbing details which announce in him artistic powers such as have not often been displayed by other than ancient engravers. So far the sard may fairly claim to be antique as well as beautiful. Nor indeed does the laborious minuteness of the jacinth finally dispose of it as comparatively modern, since that quality of minuteness, though hardly with so bad effect, is not unfrequent among really ancient gems In general the name of an engraver on a portrait gem has the effect of awakening some degree of suspicion, the more so if it is a name known in ancient literature like that of Dioskorides, first, because on the ancient portraits which now enjoy the greatest reputation there are no such signatures, and secondly, because in the cinque-cento period the much-practised art of portraiture on medals may well have influenced the production of gems professing to be antique and bearing the names of artists known from ancient literature. The most ambitious of the ancient portraits now known are to be found among the cameos, such as the Augustus, No. 1560, or the Claudius

[1] Koehler, Schriften, III. p. 149. Against this sweeping view Brunn protests (Gr. Künstler, ii. p. 480) On the other hand a more recent and more experienced authority, Chabouillet, appears to have little confidence in any of these gems. See Gazette Archéologique, 1886, p. 155 fol.

at Windsor, and yet, though there exist not a few cameos of even greater ambition and skill than these, on none of them is a signature to be found.[1] On this view the inscription on the beautiful fragment of a cameo, No. 1589 with a head attributed to Germanicus, and bearing the name of ΕΠΙΤΥΓΧΑ[ΝΟΥ,[2] would be a modern addition. Before, however, applying this rule rigidly to cameos, it would be well to bear in mind that a large number of late Roman gems have no other ornament than inscriptions wishing good luck or such like, and that this later taste for inscribed gems may have led in antiquity as well as in more recent times to the addition of names—whether those of engravers or owners—to gems which had been handed down among ancient collectors. The same consideration should be extended to intaglios, except perhaps where they bear famous names like those of Pheidias or Praxiteles, in which case it may be concluded that the work is either that of a Roman slave named with such a name, or of a modern engraver. No distinction between the engraving and the inscription holds good there as it may in other cases.

The gems engraved with mottoes, though obviously of a late date, may yet be regarded as in some sense the successors of the old medicinal ring, familiar in the time of Aristophanes, the δακτύλιος φαρμακίτης, which druggists were

[1] Cf. Chabouillet, Gaz. Arch. 1886, p. 158. Here will be found also discussed at length the formerly Marlborough gem, bearing the name of Eutyches, who styles himself a son of Dioskorides. The conclusion arrived at is that after all the authenticity of the signature is not proved.

[2] Bernoulli, Römische Ikonographie, ii. pl. 26, fig. 8, p. 177. Köhler, Schriften, iii. p. 208, accepts this inscription of Epitynchanus among his five really ancient signed gems.

M. Chabouillet (Gaz. Arch. 1886, p. 152), referring to his opinion in 1880 that out of the 257 reputedly ancient cameos under his charge in the Bibliothèque in Paris only two were signed, and that neither signature was ancient; that out of 1756 intaglios nine had signatures, but that only four of them seemed antique, now proposes to reduce these four to one, viz. the bust of Julia Titi, signed ΕΥΟΔΟϹ ЄΠΟΙΕΙ.

wont to supply in the place of drugs at apparently a very cheap rate,[1] or those magical rings which could, but did not, reveal the future, or which might render the wearer visible and invisible by turns like the ring of the ancestor of Gyges. Among other beliefs attaching to the use of finger-rings it may be mentioned that according to Aulus Gellius (x. 10) the early Greeks and the Romans also chose to wear the ring on the fourth finger of the left hand, because within that finger was a nerve which led direct to the heart. This information, he says, had been first obtained by the Egyptians in the process of mummifying the bodies of their dead.

[1] See the Scholiast to Aristophanes, Plut. 884; and the quotation from Antiphanes given by Athenæus, III. 123 B.

EARLIEST GREEK GEMS.

(*Lenticular in form when not otherwise specified.*)

1. Silphium plant? Burnt sard. Glandular.

2. Silphium plant? Agate.
Crete. *Presented by W. R. Paton, Esq.*

3. Silphium plant? Haematite.

4. Silphium plant? Burnt sard.

5. Three branches of silphium (?) united at the base; Plate A.
at each end of field, vertical lines and zigzags. Green slate. Glandular. [cf. Arch. Zeit. 1883, pl. 16, fig. 20.]
Crete.

6. Boat on waves; silphium plant (?), and palm-tree behind; semicircular grooves in field. Sard.
Crete. *Presented by W. R. Paton, Esq.*

7. Boat on waves, with masts and sails. Sard. Glandular. [Myken. Vasen, pl. E., 20.]
Crete. *Presented by W. R. Paton, Esq.*

8. Grasshopper (?) between two palm branches. Burnt sard. Glandular.

9. Dolphin and three tunny-fish. Steatite.
Burgon Coll.

10. Tunny-fish to l.; beneath, head of a larger tunny to r. Steatite. Glandular.

11. Two tunny-fish to r.; beneath, large cuttle-fish. Plate A.
Steatite.

12. Echinus between two tunny-fish. Burnt sard. Glandular. *Crete.*

13. Cuttle-fish? Green slate.
Crete. *Presented by W. R. Paton, Esq.*

14. Three rays, proceeding from a centre; three points near margin. Serpentine?

15. Horse to r. Steatite. Cylindrical. *Burgon Coll.*

16. Horse to l.; above, crescent. Sard. Cylindrical.

17. Horse to l., various marks in field. Red serpentine. Cylindrical.

18. (*a*) Horse to l. (*b*) Uncertain object. Steatite. Glandular.

19. Horse (?) standing to l., looking back; patterns in field. Steatite.

20. Horse to r.; lines in field. Steatite. Glandular.

Plate A. 21. Pegasus galloping to r. Steatite. Glandular.

22. Pegasus moving to l. Steatite.

23. Pegasus to r.; three drilled holes in field. Steatite.

24. Pegasus to l.; both wings are shown. Steatite.

25. (*a*) Fore-part, head and wings, of Pegasus. This device is repeated, one figure being inverted, and placed back to back against the other. (*b*) Chimaera, seated; zigzag pattern in field. Steatite. [Milchhoefer, p. 81, fig. 52, *a*, *b*.]

26. Head, wings, and fore-part of Pegasus. This device is repeated, one figure being inverted, and placed back to back against the other. Burnt steatite? Glandular. [cf. No. 25, and Arch. Zeit. 1883, pl. 16, fig. 13.]

27. Lion crouching to r.; tree in field. Haematite. Glandular. *Crete.*

28. Lion, seated to r., looking back. Gypsum.

29. Lion, crouching to r., on fore-paws, and looking back, with open mouth; drilled hole in field. Steatite.
Crete. *Presented by W. R. Paton, Esq.*

30. Lion to l., looking back, with open mouth; above, large bird, with wings spread, flying to r. Steatite.
Presented by W. R. Paton, Esq.

31. Upper half: lion to r., crouching with forelegs, and looking back with open mouth (cf. No. 29). Lower half: tunny-fish, inverted with respect to the lion. Steatite. Glandular. [cf. Arch. Zeit. 1883, pl. 16, fig. 6.]

32. Lion crouching to l., looking back; apparently wounded in the flank with an arrow. Burnt sard. Glandular.

33. Two lions devouring bull. Rock crystal.

34. Winged lion (?) to l. Steatite.

35. Lion crouching to l.; behind, the fore-parts of a goat springing to r. It has been suggested that this gem-type is the precursor of the mythical Chimaera. Steatite. [Milchhoefer, p. 82, fig. 53.] Plate A.

36. Two lions devouring deer. Haematite.

37. Bull, lying to l., of grotesque proportions and attitude, its head seen full face; beneath, on smaller scale, lion along margin; along opposite margin, a gryphon, the hind-quarters inverted. Haematite. [Myken. Vasen, pl. E, 12; Raspe, pl. 11, 665.] *Townley Coll.*

38. Lion to r., devouring deer. Between legs of lion is an object, perhaps intended for stump of a tree. Green jasper. *Crete.*

39. Lion, standing to r., in a contorted position. Sard. Plate A.
Payne Knight Coll.

40. Two lions running to l., at opposite sides of margin. Red jasper.

41. (*a*) Lion, in contorted posture. (*b*) Lion, devouring Plate A.
a cow; branch in the field. (*c*) Two cows, lying down; branch in field similar to that on side *b*. Red jasper. Triangular prism, with slightly convex sides. [Spec. Ant. Sculpt. I. p. lxxxi., and p. xviii.]
Peloponnesos. *Payne Knight Coll.*

42. Two goats, one large and one small, lying down, at opposite sides of field. Steatite.

43. Two goats to r., one looking back; tree and branch in field. Burnt agate. Hemicylindrical. [Myken. Vasen, pl. E, 14.]

44. Goat to l. Gypsum.

45. Winged goat, to r. Steatite.

46. Goat to r. Steatite with ancient gold mounting. [Keller, Thiere des classischen Alterthums, p. 39, fig 5.]
Melos. *Burgon Coll.*

47. Goat kneeling, to l., wounded with arrow? Haematite.

48. Goat to r., looking back. Steatite. Glandular.

49. Goat to l., with head turned down and fore-legs turned up. Steatite. Glandular. [Rev. Arch. 1874, pl. 12, fig. 3.]

50. Goat to l., wounded by arrow (?) ; branches in field. Amethyst. *Crete.* *Presented by W. R. Paton, Esq.*

51. Goat to r. ; branch between legs ; three drilled holes and two grooves in field. Steatite. [Rev. Arch. 1874, pl. 12, fig. 5.]

52. Fore-parts of goat and deer (?) conjoined, each looking back. Agate.

53. Four goats to r., three standing with heads erect, and one feeding. Sard. Glandular, broken.
Crete. *Presented by W. R. Paton, Esq.*

54. (*a*) Goat, running to r. (*b*) Amphora of elaborate form. Steatite.

55. Two goats turned towards each other, standing as if resting fore-legs on some raised object, and turning their heads outwards. Sard. [Myken. Vasen, pl. E, 13.]

56. Goat to l., its hind-legs in a contorted position over its back ; branch, and drilled hole in field. Steatite.

Plate A. 57. Two goats, standing on hind-legs, with bodies turned outwards, and heads inwards towards centre. Crystal.

58. Deer to l., looking back ; drilled hole in field. Steatite.

59. Deer to l., looking back ; branch in field. Sard.

60. Two (?) deer to r., one with head erect, and one looking back. Serpentine.
Crete. *Presented by W. R. Paton, Esq.*

61. Deer to l., with large horns; wounded with arrow? Agate, broken.

62. Bull to r., with head lowered; tree on r., and bird above. Steatite.

63. Bull to l., with head thrown up. Serpentine.

64. Bull to r., its head down, and its fore-legs in a contorted position along the margin; above, barrel-shaped object. Red jasper. [Rev. Arch. 1874, pl. 12, fig. 2.]

65. Head of bull, to front. Steatite.

66. Bull to r., with fore-legs bent, looking back. Sard.

67. Three oxen, lying, looking back. Agate.

68. Two deer, to l., at margin; head of ox (front view), tunny, and small branch. Agate.

69. Horse to l.; above, ox to r., and panther or lioness to l. Agate.

70. Monster, with head and fore-parts of stag, and with human legs, brought over its back so as to fill field. Haematite. [cf. Myken. Vasen, pl. E, 24.]

71. Head, neck and fore-feet of a goat, united to body and hind-legs of a lion, the one part being inverted, with respect to the other. Green porphyry. [Rev. Arch. 1874, pl. 12, fig. 4.]

72. Two quadrupeds, sitting erect, and looking outwards; tree between them. Rock crystal.

73. Man spearing deer, which stands on its hind-legs, Plate A.
much contorted; the man wears sword. Agate. [Rev. Arch. 1878, pl. 20, fig. 6; Myken. Vasen, pl. E, 27.]

74. Male figure on r., in front of two oxen (?), of which one is turned to r., and the other to l.; two drilled holes united by a groove, a branch, and lines of uncertain meaning in the field. Haematite. Glandular with truncated ends. [Rev. Arch. 1878, pl. 20, fig. 4; Milchhoefer, p. 82, fig. 54, c; Myken. Vasen, pl. E, 22.] *Crete.*

75. Bull lying to r., with head turned to front; man Plate A.
behind at margin. Haematite. [Rev. Arch. 1878, pl. 20, fig. 7; Myken. Vasen, pl. E, 23.] *Crete.*

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Plate A. 76. Combination of legs of a man, with fore-parts of goat and bull hanging over to r. and l. Green porphyry. [Milchhoefer, p. 78, fig. 50; Myken. Vasen, pl. E, 25.] *Crete.*

77. Two men fighting; the man on l. has sword over his head to strike, and wears helmet, sword belt and sheath, and cloth about loins [cf. Nos. 74, 78, 80]: the man on r. has helmet, oblong shield, and spear in l. hand. Sard. [Rev. Arch. 1878, pl. 20, fig. 5; Myken. Vasen, pl. E, 30.] *Crete.*

78. Three male figures turned to l., and draped round loins; two of them standing with r. hand raised, the third bent nearly double. Burnt sard.

Plate A. 79. Charioteer, driving biga to l.; holds reins and double-thonged whip; the chariot has a pole of the form seen in Assyrian sculptures. Sard. *Gnossos, Crete.*

Presented by A. W. Franks, Esq.

Plate A 80. Male figure, holding up large fish by a line; he wears drapery round loins. Haematite.

81. (*a*) Man, at full length, attacked by bird with wings spread. Perhaps Prometheus, but more probably a corpse devoured by a vulture [cf. No. 94]. (*b*) A pattern symmetrically disposed about an axis. Steatite. [Rev. Arch. 1878, pl. 20, fig. 2; Milchhoefer, p. 89, fig. 57.]

Plate A. 82. Herakles wrestling with Nereus ?. Herakles, who wears short leathern jacket (?) and quiver, has arm round neck of Nereus, a figure with scaly fish-body and tail; below, a tunny to r.; on r. another fish? Yellow steatite. [Rev. Arch., 1874, pl. 12, fig. 1; Milchhoefer, p. 185, fig. 55. Cf. bronze relief from Olympia, inscribed ΑΛΙΟΣΓΕΡΟΝ, Milchhoefer, p. 185, fig. 67.]

Plate A. 83. Female figure (Leto ?), with wide skirt, standing on waves; a swan on each side of her. Green jasper. [Rev. Arch., 1878, pl. 20, fig. 3; Milchhoefer, p. 86, fig. 56, a.]

Blacas Coll.

84. Centaur to l., looking back; branch in field below. Steatite. Glandular. [cf. Arch. Zeit., 1883, pl. 16, fig. 16.]

85. Centaur to l.; branch in l. hand. Steatite.

86. Gryphon to r. Steatite. Glandular. Plate A

87. Dog to l., tied up by neck and suckling pup; in field above, a dog walking to l. Sard. Plate A.

88. Two drilled holes and parts of two sets of three concentric circles, whose centres are at opposite sides of the stone. Steatite.

89. Shield? Steatite.

90. Horse? to r., with head turned back; two drilled holes in field between legs. Sard. Truncated gland.

91. Rude female figure, with rays proceeding from head? Steatite.

92. Eleven rays proceeding from a centre (a flower?). Steatite. Irregular cone.

93. Male figure, in Assyrian dress, with extended arms, holding up two goats by the horns. Green slate. Conical. Plate A.

94. Vulture perched upon a human head and pecking it. Steatite. Truncated pyramid.

95. Two male figures and object between them. Steatite. Long cone. *Crete.*

96. Goat to r. Steatite. Rectangular.

97. (*a*) Bull, kneeling to r., looking back; crescent in field above. (*b*) Rays from a central disk. Serpentine. Rectangular.

98. Triangular prism with rounded ends. (*a*) Central hole and two concentric circles, from the outer of which radiate ten globular objects. (*b*) Two male figures, seated to r. (*c*) Two quadrupeds lying side by side, turned in opposite directions. Steatite. [Milchhoefer, p. 180, fig. 66.] *Crete.*

99. Triangular prism, with rounded ends. (*a*) Lion to l., chiefly executed by means of circles and semicircles. (*b*) Goat lying down, to l.; tree (?) and circles in field. (*c*) Deer with large horns, lying down to r.; circle in field. Green jasper. *Crete.*

Plate A. 100. Bull to l., looking back. Chalcedony. Elliptical cylinder.

Plate A. 101. Deer to r., looking back. Green slate. Elliptical cylinder.

102. In form of crouching lion. On oval tablet beneath lion, is a horse moving to r., and a man holding bridle; grooves in field above, perhaps denoting a bird, and between legs of horse. Serpentine.

103. Oval, with flat base on one side. Male figure seated on stool to l., holding up with r. hand an object resembling leg of an animal; two objects in field; on rounded surface patterns of triangles. Steatite. *Comana.*

Earliest Gems from Ialysos.

(*Lenticular, or of Assyrian character.*)

104. Group of three deer to l.; one in front with head erect, one behind with head thrown back, and one grazing. Sard. Lenticular. [Myken. Vasen, pl. E, 7.]
Presented by Prof. Ruskin.

105. Quadruped to l., looking back; branch in field, and zigzag pattern in exergue. Rock crystal. Lenticular. [Myken. Vasen, pl. E, 4.] *Presented by Prof. Ruskin.*

Plate A. 106. Two lions, on their hind-legs, opposite to each other, with heads turned outwards; between them, column with large capital. Sard. Lenticular. [Encyc. Brit., 9th ed., X., pl. 1, fig. 2; Curtius, Wappengebrauch und Wappenstil, p. 111; Myken. Vasen, pl. E, 6.]
Presented by Prof. Ruskin.

Plate A. 107. Bull to r., with head turned back; in the field, a palm-tree, and between legs of bull, a shield? Rock crystal. Lenticular. [Rev. Arch., 1878, pl. 20, fig. 8; Myken. Vasen, pl. E, 5.] *Presented by Prof. Ruskin.*

108. (*a*) Egyptian boat of the sun (?), crescent, six-rayed star, and other objects. (*b*) Unintelligible marks. Red jasper. Lenticular. [Myken. Vasen, pl. E, 8–8a.]
Presented by Prof. Ruskin.

109. Two male figures in Assyrian costume, worshipping at a sacred tree; goat on its hind-legs; vertical band of dots and spirals. Steatite. Cylinder.

Archaic Scaraboids.

110. Bull to l.; two uncertain objects in field. Serpentine? *Egypt.* Plate B.

111. Goat (?) to l.; pattern of seven holes in field above. Burnt agate. *Egypt.* Plate B.

112. On convex side, nine-rayed star, or star-fish; on base, Sphinx seated to l.; patterns in field. Burnt chalcedony? *Egypt.* Plate B.

113. Deer, standing to l., looking back and suckling young; branch in field, and pattern of drilled holes above (the sun and planets?). Haematite. [King, II., pl. 2, fig. 4.] *Egypt.* Plate B.

114. Cow (?) to l., suckling calf; seven-rayed star above. Agate. *Egypt.* Plate B.

115. Lion to r. Steatite.

116. Deer bounding to l. Agate. Plate B.

117. Two dolphins to r. Burnt chalcedony. Plate B.

118. Deer, struck by arrow in shoulder, and falling on its knees, to r. Agate. *Castellani Coll.* Plate B.

119. Man spearing boar. Chalcedony. *Blacas Coll.*

120. Deer, walking to l. Chalcedony. *Blacas Coll.*

121. Stork, with large deer's antler, standing on one leg, and putting head down towards ground. Chalcedony. [Torr, Rhodes, pl. 1, fig. c.] *Kamiros.* Plate B.

This stone was found within an alabaster vase (*ibidem*, fig. D.), which contained also the gold reel, engraved *ibidem*, figs. A, B. The Peleus and Thetis vase (E. 451; Encyc. Brit., 9th ed., XIX., pl. 5) was also found in this tomb.

122. Bull walking to l. Rock crystal. Plate B.

123. Lion springing upon horse. Chalcedony. *Castellani Coll.*

124. Boar running to l. Sard.

Plate B. 125. Lion seizing deer. Fine delicate work. Rock crystal. Scaraboid, with cable border. *Blacas Coll.*

126. Figure of horse to r., rudely scratched, with man at head; two smaller animals in field above and below. *Kamiros.*

127. The field is divided into two parts, each with two birds, facing each other; two holes in field on each side. Red serpentine. *Kamiros.*

Plate B. 128. One female and two male figures, rudely scratched in outline; unintelligible object in field, perhaps a lyre. Red serpentine. *Kamiros.*

Gems of Oriental Character from Kamiros.

129. Winged gryphon to l., within border of dots. Indurated clay. Scaraboid.

130. Eight leaves radiating from a centre; the whole within cable border. Steatite? Scaraboid.

131. Palm-tree, and two figures adoring. Steatite. Conical.

132. Two snakes, archer shooting, one snake and archer shooting; drilled hole in front of each archer. Blue porcelain. Cylindrical. [cf. No. 191.]

133. Lion with sword (cf. No. 150) to l., looking back; above, Egyptian character ◍ χi. Porcelain with yellow glaze. Scarab.

134. Lion to l.; nude male figure in front, bird above, and scorpion behind; three dots in field between legs of lion. Porcelain. Large scarab. [Myken. Vasen, pl. E, 42; Encyc. Brit. 9th ed., X., pl. 1, fig. 1.]

135. Winged lion to r.; beneath, ☥ ānχ, and other objects; before him, Uraeus with the crown of the South. Green glass. Scaraboid.

136. Winged lion to l.; sword in field, in front. Porcelain. Scaraboid with head of negro on back. [cf. Perrot, Phœnicia, I., fig. 141.]

137. Scaraboid with head of negro on back. On the base ☉ 𓏠 𓄂 Rā-men-peḥ, Rameses I.? Black porcelain.

138. Goat with long horns to l., eating a flower; an object in field above. Black porcelain. Scaraboid with head of negro on back.

139. Inscribed Sebak-hetep. Black clay. Scaraboid with head of negro on back.

140. Winged lion to r.; in front, Uraeus; beneath, Plate B.
☥ ānχ and Uraei. Light yellow paste. Scaraboid.

141. Winged lion to r., wearing crescent and disk, and Plate B.
headdress; above is a sign = ānχ? Before the lion, Uraeus wearing crown of the South. Paste. Scaraboid.
From the Well at Kamiros.

142. Palm-tree; on either side, a wolf with head Plate B.
lowered; between legs of each wolf ☥ ānχ. Steatite. Scarab. [Myken. Vasen, pl. E, 39.]
From the Well at Kamiros.

143. Two Uraei of Upper Egypt and ☥ ānχ. Limestone. Plate B.
Scaraboid. *From the Well at Kamiros.*

144. Cartouche with feathers; inside the name Plate B.
Ra—— – —— (perhaps Thothmes III.). On each side Uraeus and ☥ ānχ. Limestone. Scarab.
From the Well at Kamiros.

145. Figure, with drapery round waist, kneeling; in front, some object. Blue paste. Scaraboid.
From the Well at Kamiros.

146. Figure with four wings, kneeling to l.; beneath, Plate B.
a scarabaeus. Paste. Scaraboid. *From the Well at Kamiros.*

Gems of the same Character as those of Kamiros.

147. On r. the hind-quarters of a lion may be distinguished; on l. a draped figure of a man; in foreground, two horned goats. Porcelain. Large scarab much defaced.

Plate B. 148. Two figures wearing long dresses like Assyrians, each holding ☥ ānχ in their right hands. Inscribed in Phœnician [Phoenician letters], the order of the letters being doubtful. De Vogué reads '(The seal of) Baka.' [De Vogué, Mélanges, p. 109, pl. 5, fig. 4; Levy, Siegel, p. 25, pl. 2, fig. 5; Ménant, Recherches sur la Glyptique Orientale, II. p. 236, fig. 234.] Agate. *Blacas Coll.*

Plate B. 149. Figure in Egyptian costume holding branch; hawk and crescent, in field. Yellow jasper. *Syria.*

150. Lion to l.; in front, a sword (cf. No. 133); above, a branch, and behind, a wedge-shaped depression. Porcelain. Scarab. *Amathus.*

151. Seated figure of Horus wearing disk, holding nát sceptre; above him, winged scarabaeus. Chalcedony. Scarab.

Said to have been found in a Græco-Roman tomb at Salamis (Cyprus), together with a ring engraved ΕΠΑΓΑΘΩ.

152. Male figure, draped to the feet, standing in posture of adoration. Red jasper. Scarab.

153. Lion to r., recumbent; above, eagle with wings spread, and having wreath in its claw. Red jasper. *Tyre.*

154. On base, linear patterns. Serpentine. Scaraboid with head of negro on back. *Tyre.*

Scarabs from Tharros.

Plate C. 155. Hawk of Horus wearing crowns of the South and North, and with whip. Sard, broken. (Grave i.)

156. Cow to l., suckling calf; cable border. Green jasper. (Grave i.) [cf. Annali dell' Inst., 1883, pl. G, 37–39.] Plate C.

157. Cow to l., suckling calf; cable border. Green jasper, broken. (Grave i.)

158. Female head to l.; cable border. Green jasper. (Grave i.) Plate C.

159. Harpocrates wearing disk, and seated on lotus flower, with one hand to his mouth, and the other holding whip; lotus flowers on each side. Burnt sard. Thin oval stone, set in a gold ring. (Grave i.)

160. The sole of a human foot, a dolphin, a tortoise, a hawk, and some other object; cable border. Green jasper. Scarab, set in gold, with swivel ring. (Grave i.)

161. Head of negro to r.; cable border. Green jasper. (Grave v.) Plate C.

162. Male figure to r., with bow in l. hand, and club in r.; cable border. Green jasper, broken. (Grave v.) Plate C.

163. Imitation of Egyptian design; boat of the sun, in the centre of which is sacred tree; at each side a Cynocephalus of Thoth, and above a star and crescent. Green jasper. (Grave vi.) Plate C.

164. Isis, with extended wings, wearing disk; before her Osiris, with crook and whip, wearing the Atf crown; between them a sceptre. Green jasper. (Grave vi.) Plate C.

165. Figure with high headdress seated on a throne to r.; in front, emblem of stability ?. (Grave vi.)

166. Herakles (?) to r., with bow and club; behind him a lion to l.; cable border. Green jasper. Scarab, with ancient gold mounting. (Grave vi.) Plate C.

167. Head of Athenè to r., with long hair and crested helmet; cable border. Green jasper. (Grave vi.) Plate C.

168. Imitation of Egyptian design. Boat of the sun, with disk at each end; in centre, sun's disk with triple crown and Uraei; on each side an ape wearing disk. Green jasper. [cf. No. 163.] (Grave vii.)

169. Seated figure of Sechet, wearing disk; part of figure of another deity; cable border. Green jasper fragment. (Grave vii.)

170. Winged bull to r.; cable border. Brown steatite. (Grave vii.)

Plate C. 171. Three negro heads (?) conjoined, one in full face, and one on either side in profile; below, almost conjoined, the heads of two lions and a deer; hawk in front of them; cable border. Green jasper. Scarab, with ancient gold mounting. (Grave vii.)

Plate C. 172. Figure to r., with human head; from him proceed two wings; he holds two Uraei in his hands; two other Uraei spring from his waist. Exergue cross hatched. Green jasper. (Grave viii.)

Plate C. 173. Bes with arms round necks of two lions, which are standing on their hind legs; two blank cartouches in field. Exergue cross hatched. Green jasper. [cf. Annali dell' Inst., 1883, pl. F, 28.] (Grave viii.)

Plate C. 174. Draped female figure, with wings, holding two lions by the tails; cable border. Blue porcelain. (Grave viii.)

175. Lion, and deer conjoined at the middle, the two animals being inverted with respect to each other; cable border. Green jasper. Scarab, with gold swivel and handle. (Grave viii.)

Plate C. 176. Crouching Sphinx to l., with crowns of the South and North; in front, sceptre; above, part of an ape; cable border and exergue cross hatched. Green jasper, broken. (Grave viii.)

177. Lion attacking bull; cable border. Green jasper. (Grave viii.)

Plate C. 178. Herakles (?) kneeling to r., and drawing sword from sheath; lion's skin upon his head; behind him a blank cartouche (?), in front an unintelligible object; exergue cross hatched. Green jasper. (Grave viii.)

Plate C. 179. Bearded head, and head of negro conjoined; beneath, head of boar; cable border. Green jasper. (Grave ix.)

180. Serpent, winged, wearing crown, disk, and horns; Harpocrates, wearing crowns of the South and North, seated on lotus leaf; Egyptian emblem of field. Green jasper, broken. (Grave x.) Plate C.

181. Head of negro (?) to r.; cable border. Green jasper. (Grave x.)

182. Warrior moving to r. and looking back; he has helmet, shield in form of Satyr's head, spear, cuirass, greaves, necklace of bullae; cable border. Green jasper. (Grave x.) Plate C.

183. Rudely executed figures of Osiris and Isis, the former wearing crown of the South, and holding whip and crook, the latter with wings stretched out in front of her; cable border. Green jasper. (Grave xi.)

184. Two deer standing on hind-legs on either side of tree; above, winged globe. Green jasper. (Grave xi.)

185. Male figure running to r.; in his r. hand a wreath; with his l. hand he takes hold of what seems to be the neck of a deer; cable border. Green jasper. (Grave xi.)

186. Hawk of Horus, wearing crowns of the South and North; in one claw he holds the two crowns; at the back the whip and crook; he stands upon lotus flower with two buds; wings extended in front. Green jasper. (Grave xii.) Plate C.

187. Male figure kneeling to r., and hewing out some object with an adze; cable border. Green jasper. (Grave xii.)

188. Rude figure of a king wearing crowns of the South and North; behind him Set or Anubis. Steatite. (Grave xii.)

189. Two heads of Bes, the one inverted to the other; cable border. Green jasper. (Grave xiv.) Plate C.

190. Winged Sphinx to l., seated; cable border, and exergue cross hatched. Green jasper. (Grave xiv.)

191. Two archers drawing their bows; before each archer a snake. [cf. No. 132.] Ivory? Cylinder. (Grave xiv.)

Plate C. 192. Isis, winged, wearing disk, suckling Horus; imitation of Phoenician inscription; cable border, and exergue cross hatched. Green jasper. (Grave xv.)

193. Head of Athenè (?) to r., wearing helmet, turned with front to the back. White iridescent glass. Scarab, mounted on a gold ring. [Encyc. Brit., 9th ed., X., pl. 1, fig. 4.] (Grave xv.)

Plate C. 194. Cow to r., turning head to look at a calf. Green jasper. (Grave xvi.)

Plate C. 195. Figure of Deity; Uraei issue from his four limbs. [cf. No. 172.] Green jasper. (Grave xvii.)

Plate C. 196. King seated on throne to r., flanked by winged, man-headed lion, with draped fore-legs; in front, emblem of stability?; above, winged disk; exergue cross hatched. Green jasper. [Perrot, Phœnicia, I. p. 235, fig. 152; cf. Annali dell' Inst., 1883, pl. G, 44; cf. also Nos. 230–31.] (Grave xviii.)

Plate C. 197. Two lions attacking bull between them; exergue cross hatched, and cable border. Green jasper. (Grave xviii.)

198. Winged lion (?) to r., with paw raised; cable border. Green jasper, fragment. (Grave xviii.)

199. Female head to r., rudely executed; cable border. Green jasper. (Grave xviii.)

200. King to r. holding sceptre; before him, table with offerings, or emblem of stability; cable border. Green jasper. (Grave xix.)

201. Male figure, with high cap, and spear, attacking lion, which walks towards him, but looks back; crescent moon above; exergue cross hatched. Green jasper. (Grave xix.)

202. Winged Sphinx, seated; in front, emblem of stability? Black paste. (Grave xx.)

Plate C. 203. Male figure, in Assyrian costume, contending with lion; cable border. Green jasper. [cf. Annali dell' Inst. 1883, pl. G, 31.] (Grave xxi.)

204. Figure of a cock on top of high-pitched roof of a small tower; on either side, male figure in Egyptian costume, and a lotus plant; cable border. Green jasper, set in gold, and mounted on gold ring with swivel. (Grave xxiv.)

205. Ra wearing disk, and holding sceptre; some object in front; cable border, and exergue cross hatched. Green jasper. (Grave xxv.)

206. Kneeling figure to r., both hands raised to breast. Porcelain. (Grave xxvii.)

207. Winged figure, and lower part of man standing before it. Exergue cross hatched. Green jasper, fragment. [cf. No. 164.] (Grave xxix.)

208. Winged Sphinx to r., lying down; cable border. Steatite. (Grave xxix.)

209. Isis holding sceptre, and having wings extended in front of her. Green jasper. (Grave xxx.)

210. Harpocrates seated on a lotus flower to l., holding flute, and having finger on his mouth; Isis, in form of a vulture, stands on one side, and Nephthys, also in form of a vulture, stands on the other; exergue cross hatched. Green jasper, fragment. (Grave xxx.)

211. The fore-parts of a lion and boar conjoined, being inverted with respect to each other; cable border. Green jasper, fragment. (Grave xxxi.)

212. Figure running to r., with spear and shield, of rude execution; cable border. Sard, fragment. (Grave xxxi.)

213. Boat of the Sun; above, unintelligible object; cable border. Green jasper, fragment. (Grave xxxii.)

214. Goddess Sechet, seated to l. in boat of the Sun; she holds crook, and wears disk with triple crown and Uraei; cable border, exergue cross hatched. Green jasper.

215. Male figure to r. holding kneeling foe by hair Plate C.
with his l. hand, and striking him with an axe. The type is that of Ramses II., or Thothmes III., slaying Asiatics, and the weapon is an Egyptian axe, but the man's dress is Assyrian. Green jasper. [cf. Bull. Arch. Sard. IV., pl. 2, fig. 27; Perrot, Phœnicia, II., fig. 193.]

216. Bull-headed deity, seated to l., holding sceptre; in front, emblem of stability?. Green jasper.

Plate C. 217. The Zodiac signs, Sagittarius and Cancer, combined. Sagittarius is in the act of drawing his bow; behind his back is seen the quiver; beneath, a dog; cable border. Green jasper.

Plate C. 218. Satyr kneeling to r.; r. hand grasps tail, and l. hand holds kantharos; cable border. Green jasper.

219. Isis enthroned to r., and suckling Horus. Isis wears disk, and Horus crowns of the South and North; in front, emblem of stability?; cable border. Green jasper. Scarab, set in gold, on a large ring with swivel.

Plate C. 220. Bes, advancing to r., with goat on shoulders, and dog springing along on the further side of him. Sard. Scarab, set in gold, and mounted on large gold ring, with swivel.

221. Female head, wearing modius; beneath, necklace terminating in heads of two hawks wearing crowns of South and North. Green jasper.

Scarabs similar to those of Tharros.

222. Limestone? Hieroglyphic inscription [hieroglyphs] Chenemsu-Sa (XIIth Dynasty). Mounted on gold ring.

223. Limestone. Uraeus, and unintelligible signs.

224. Green jasper. Figures of Ra with whip, and Osiris with crook and flail, and wearing crowns of the South and North. *Cracherode Coll.*

225. Sphinx seated to l., wearing crowns of the South and North; in front, Uraeus with disk; behind, cartouche with feathers; winged disk above, and imitation of emblem for a field [hieroglyph] below. Sard.

226. Figure of bird wearing crowns of the South and North, and Uraeus with disk? Green jasper.

227. Winged Sphinx, seated to l.; in front, table of offerings? cable border. Green jasper. *Townley Coll.*

228. Bes advancing to l., with goat on each shoulder, and two Uraei proceeding from waist; exergue cross hatched. Green jasper. *Syria.* *Pulsky Coll.*

229. Bes with feathers, and Uraeus proceeding from waist, contending with gryphon, which he stabs in neck; cable border, exergue cross hatched. Sard. *Hamilton Coll.*

230. King, seated to r., upon throne, holding sceptre; in front, emblem of stability (?); above, winged disk; cable border. Green jasper. *Pulsky Coll.*

231. King, in Assyrian dress, seated to r. on throne, flanked by a winged, man-headed lion, with draped fore-legs; in front, table of offerings?; exergue cross hatched. Agate. [cf. No. 196.] *Castellani Coll.*

232. Two winged gryphons, adoring sacred tree; cable border, and exergue cross hatched. Banded agate.

233. Winged daemon kneeling to l., having a lion's body and hind legs attached in the manner of an archaic figure of a centaur, and contending with a goat; cable border, exergue cross hatched. Sard. *Payne Knight Coll.*

234. Lion seated, looking to front; behind, head and arms only of Bes, who is grasping lion's tail; in front, Uraeus, wearing crown of the South; cable border. Green jasper. [cf. Annali dell' Inst. 1883, pl. H, 85.]

235. Two lions attacking bull; lotus flower (?) in field; cable border. Green jasper.

236. Winged lion to r.; cable border. Burnt sard? Scarab, with face in relief on back. *Blacas Coll.*

237. Lion to r.; cable border. Burnt sard? *Hamilton Coll.*

238. Dolphin to l., of rude execution; cable border. Green jasper.

239. Warrior stooping to r., with helmet, shield, and spear; cable border. Green jasper.

240. Nude male figure, kneeling to l.; arrow in hand, and bow behind in field; cable border. Green jasper.

241. Archer (Paris), wearing trousers, close-fitting coat, and Phrygian cap; he moves to l., but turns back in the act of drawing his bow; a quiver hangs from his waist; delicate work; cable border. Green jasper, mounted on twisted gold swivel and handle.

242. Sea monster, winged, to r. Green jasper.

243. Ape-headed man, contending with rampant lion; above, winged globe. Green jasper. *Tyre.*

Archaic Gems in Relief.

244. Gorgoneion, surrounded by four wings; low relief. Sard. [Journ. of Hellen. Studies, VI., p. 285, fig. 1.]

245. Gorgoneion, with large wings on each side of head, and two snakes under chin; low relief. Sard. [King, II., pl. 20, fig. 1; Journ. of Hellen. Studies, VI., p. 285, fig. 2.] *Castellani Coll.*

246. (*a*) Harpy, in low relief, seen from the back, her head, bound with diadem, in profile to l. (*b*) Gorgoneion with deeply drilled holes for eyeballs. In low relief. Sard. Oval. *Castellani Coll.*

247. Harpy, seen from the back, her head, bound with diadem, in profile to l.; low relief. Sard. Oval; a large part broken away. *Blacas Coll.*

Scarabs.

248. On back, in low relief, Harpy seen from the back; her head, bound with diadem, is turned to l. On base, in intaglio, Hyacinthian Apollo, nude, kneeling on l. knee, and holding lyre under l. arm, and flower in r. hand. Sard. Scarab. [cf. early coins of Tarentum:—Select Greek and Roman Coins in the B. M., pl. 1.; E. Curtius, Knieende Figuren, fig. 15.] *Blacas Coll.*

Plate D. 249. Draped and winged female figure, moving to r., holding up flower in l. hand, and raising drapery with r. hand; dotted border. Rock crystal. Scarab. [Raspe, 8247; Encyc. Brit., 9th ed., X., pl. 1, fig. 6.] *Hamilton Coll.*

250. Menelaos and Patroclos. Armed warrior kneeling, and carrying nude male figure upon his shoulder; cable border. Burnt sard. Scarab. [Raspe, 9344.] Plate D.

251. Head of Athenè to l., with helmet. Inscribed ΠΕΥΧ (?); cable border. Sard. Scarab. [Raspe, 1659.] *Hamilton Coll.*

252. Head of Athenè to l., with helmet; cable border. Sard. Scarab. *Hamilton Coll.*

253. Head of Athenè to r., with helmet. Banded agate. Scarab. *Burges Bequest.* Plate D.

254. Quadriga to l. with charioteer—an old bearded man, holding reins and two-thonged whip; cable border. Sard, somewhat burnt. Scarab. *Pulsky Coll.* Plate D.

255. Nude male figure, stooping to r.; a fawn on l. hand, and pedum in r. hand; plant in field; cable border. Sard. Scarab. *Blacas Coll.* Plate D.

256. Nude male figure moving to l., with helmet, shield on l. arm, and sword in r. hand; drapery hangs from shoulders behind; dotted border. Banded agate. Scarab. *Townley Coll.* Plate D.

257. Athenè, advancing to r., with shield, spear, and snake-fringed robe—apparently not an ægis; cable border. Sard. Scarab. [Raspe, 1735.] *Hamilton Coll.* Plate D.

258. Nude male figure to r., in crouching attitude, and playing lyre; cable border. Sard. Scarab. *Castellani Coll.*

259. Bearded head to r., in helmet; cable border. Sard. Scarab. [Raspe, 7295=Mars.] *Hamilton Coll.*

260. Gorgon, running to l., but with body seen in full face; four wings; draped; rude execution; cable border. Chalcedony. Scarab. *Castellani Coll.*

261. Gorgoneion, coarsely executed, with snakes erect from head; cable border. Sard. Scarab, broken. *Bequeathed by Sir Wm. Temple.*

262. Gorgoneion, coarsely executed; snakes standing erect on head; cable border. Sard. Scarab. *Castellani Coll.* Plate D.

263. Nude figure, riding over waves upon a swan, holding swan's beak with r. hand, and branch in l.; cable border. Rock crystal. Scarab. [Raspe, pl. 21, No. 1187 =Leda.] *Hamilton Coll.*

264. Nude female figure, moving to l., with four wings, and cow's (?) head. Burnt sard. Scarab. [Raspe, 8246=Nemesis.] *Hamilton Coll.*

Plate D. 265. Nude male figure supporting himself on l. leg, with help of club, and unfastening sandal on r. foot, which is raised; body to front, head and legs in profile to l.; cable border. Banded agate. Scarab. *Pulsky Coll.*

Plate D. 266. Herakles, advancing to l., brandishing his club, and apparently carrying a tripod on his shoulder; body to front; head and legs in profile to l.; a dog, (Cerberus?) runs at his further side, from whose back snakes stand up; in field, star; dotted border. Sard. Scarab. *Castellani Coll.*

Plate D. 267. Nude warrior, moving to l., and looking backwards; shield on l. arm and sword in r. hand; cable border. Sard. Scarab. [Raspe, 7423.] *Hamilton Coll.*

268. Capaneus, preparing to arm himself. Nude male figure bending over, and lifting up a helmet and quiver, and a piece of drapery. Inscribed ΚΑΡΝΕ; cable border. Banded agate. Scarab. *Blacas Coll.*

This stone, which retains its ancient gold setting, is said to have been found in a tomb at Potigliano, near the lake of Bolsena, in 1838. (Bull. dell' Inst. 1839, p. 102, No. 31.) Both stone and setting have been suspected by King (Arch. Journal, xxiv., p. 213).

Plate D. 269. Capaneus struck down by the thunderbolt. He kneels on r. knee, with head bowed; shield on l. arm; r. hand is held up; the bolt is seen striking him on the head; cable border. Banded agate. Scarab. *Castellani Coll.*

Plate D. 270. Capaneus struck down by thunderbolt. He falls backwards from a kneeling position; l. arm feebly supports shield; his sword has been dropped from r. hand; the bolt is seen striking him on the head; cable border. Sard. Scarab. *Castellani Coll.*

271. Capaneus struck down by the thunderbolt. He kneels to front with head thrown back, and seen in profile to r.; the bolt strikes him in the neck; shield on l. arm; cable border. Sard. Scarab. *Castellani Coll.* Plate D.

272. Achilles in retirement. He wears woollen cloak wrapped round his legs, is seated on chair, and rests head on l. hand. Inscribed AΨVΣ. Cable border. Sard. Scarab. Said to have been found in a tomb at *Tarquinii.* [cf. No. 449; Annali dell' Inst., 1858, pl. Q. 1.] *Blacas Coll.* Plate D.

This gem has perhaps been copied from one with a subject almost exactly similar, inscribed ΘΕϨΕ. [Cf. King, II., pl. 42B, fig. 12; Caylus, VI., pl. 36, fig. 1; Raspe, 8653.]

273. Nude bearded man, (Atlas ?) seated to l. His arms are held up, as if to support vault above his head. The object on which he sits and the support of his r. foot, are merely drilled holes, being apparently unfinished; cable border. Sard. Scarab. *Castellani Coll.* Plate D.

274. Achilles sinking back, wounded; l. arm is in strap of shield; r. hand plucks out arrow from the heel; cable border. Sard. Scarab. [cf. a chalcedony in Nott Collection, King, II., pl. 43, fig. 8.] *Castellani Coll.* Plate D.

275. Achilles (?) stooping to r. to lift up spear and helmet; shield on l. arm; part of shield broken away. Inscribed ΠΛΘΣ; cable border. Sard. Scarab. [Raspe, 9276.] *Hamilton Coll.*

276. Herakles and Kyknos. Kyknos has fallen back on the r. and supports himself by l. arm, which carries shield; Herakles, who wears lion's skin over his shoulders, strikes with his club. Inscribed ΒΕ▷ΚVΕ ƎИΧVΧ; cable border. Sard, slightly burnt. Scarab. [Bull. dell' Inst. 1831, p. 106, No. 22; King, Arch. Journal XXIV., p. 210. Müller, Denkmäler pl. 63, fig. 322.] *Chiusi?* *Blacas Coll.* Plate D.

277. Orion, bitten in foot by scorpion ? Bearded, with bow in r. hand and club raised in l.; before his face star; cable border. Sard. Scarab. [Annali dell' Inst. 1835, pl. H., 6.] *Blacas Coll.* Plate D.

According to one form of the Orion legend, Artemis punished Orion for his suit of her maiden Oupis, by sending a scorpion which bit him in the heel; upon his death he was raised to the stars

by Zeus. But on the late origin of this legend, see K. O. Müller, Kleine deutsche Schriften, II. p. 131. The subject of this gem has also been described as Cadmus, (Bull. dell' Inst. 1834, p. 117, No. 14), Aepytus (Annali dell' Inst. 1835, p. 251), Herakles Ophiuchos (Arch. Zeit. 1844, p. 253), and Philoctetes (Arch. Zeit., loc. cit.).

Plate D. 278. Perseus and Medusa. Medusa is kneeling; Perseus bends over her, and cuts off her head, holding hilt and point of harpè in his two hands; Medusa holds snake in l. hand and with her r. hand grasps the sword; her face has nothing of the usual Gorgon type; she wears chiton with diploidion; Perseus wears winged petasus and chlamys; dotted border. Sard. Scarab. [Mon. dell' Inst. VI., pl. 24, fig. 4; Annali, 1858, p. 386.]
Cortona. *Castellani Coll.*

Plate D. 279. Athlete, nude, leaning on his staff to r.; oil-flask slung over l. arm. Sard, slightly burnt. Scarab.
Townley Coll.

280. Peleus ?; nude male figure, crouching to r. and washing his l. arm; inscribed ΓΕVΕ.; cable border. Agate. Scarab. *Chiusi.* *Castellani Coll.*

Plate D. 281. Achilles supporting Penthesilea. Achilles wears helmet, cuirass, and greaves; in front of him a spear. Penthesilea has helmet, shield, short chiton, high boots, and bipennis which has dropped from her r. hand; cable border. Banded agate. Scarab. [Overbeck, Gr. Plast., 2nd ed., I., p. 163, fig. 33A. Compare a fragmentary sculpture at Vienna, *ibid.*, fig. 33.] *Pulsky Coll.*

Plate D. 282. Athenè, draped, with spear in r. hand, and fold of drapery over l. arm; before her knees are two serpents' heads. Inscribed ΤΟΥΔ; cable border. Sard. Scarab. [Raspe, 7405 = Mars.] *Hamilton Coll.*

283. Achilles (?) in retirement seated to r., head resting on l. hand which is wrapped in his cloak; in field, a hooked weapon; cable border. Sard. Scarab. [Annali dell' Inst., 1858, pl. Q. 2.] *Blacas Coll.*

284. Cow, to left, suckling calf. Inscribed ΔΝΥΕ; cable border. Sard. Scarab. [Raspe, 13160.]
Hamilton Coll.

285. Ox (?) kneeling to l. on left knee; head raised. Sard. Scarab, in ancient gold setting with swivel ring.

286. Charioteer driving three horses, seen from the front; cable border. Plasma. Scarab. *Castellani Coll.*

287. Heads of lion and boar, conjoined. Sard. Scarab. [Raspe, 13586.] *Townley Coll.*

288. Young hero, seated to r., wearing short chiton, cuirass, chlamys and greaves; two spears in l. hand, helmet and shield at side; cable border. Banded onyx. Scarab. *Hamilton-Gray Coll.* Plate E.

289. Satyr, bearded, nude, stooping to r; in his l. hand a vase with tall foot, not unlike vases from Mycenae and Ialysos in shape. Below this is a krater with handles in form of S: cable border. Agate. [King, II., pl. 27 B., fig. 8, where the satyr is represented as recumbent.] *Castellani Coll.* Plate E.

290. Satyr, bearded, nude, running (or kneeling) to l.; in r. hand kantharos, in l. hand some object, perhaps an oinochoè; cable border. Sard. Scarab. [Raspe, pl. 38, No. 4658. For kneeling or running figures, see E. Curtius, Knieende Figuren.] *Hamilton Coll.* Plate D.

291. Horse, rolling on his back with legs in the air; cable border. Sard. Scarab. *Castellani Coll.*

292. Danaides. In centre, female figure with long hair and necklace of bullae; on l., female figure draped only round legs and loins, holding oinochoè in r. hand; on r. female figure holding oinochoè in l. hand, and sword raised in r. hand; she wears chiton and upper garment; cable border. Burnt sard. Scarab. *Blacas Coll.* Plate D.

293. Danaides. Three female figures, the central one of whom wears a chiton with diploidion and stands to front; the others wear a chiton with peplos, and stand in profile; the one on r. carries a pitcher in l. hand; cable border. Emerald? Scarab.

294. Warrior, in full armour to r., carrying body on his shoulder. Either Menelaos with body of Patroclos, or Ajax with that of Achilles. Banded agate. Scarab, greatly elongated. [Raspe, 9351.] *Townley Coll.* Plate D.

295. Centaur carrying off woman in his arms to l.; the centaur has human fore-legs, and grotesque satyr's head; cable border. Onyx. Scarab. *Sicily*. [King, II., pl. 33, fig. 8; cf. coins of Orrescii in Cat. of Gr. Coins in the B. M., Macedon, p. 147.] *Castellani Coll.*

Plate E. 296. Male figure wrapped in himation, stooping to l. and playing on lyre; cable border. Sard. Scarab. *Blacas Coll.*

297. Paris, stooping to r. examining bow and quiver, from which he draws forth an arrow. He is nude except for chlamys falling from l. shoulder. Inscribed ΓAPIϟ; cable border. Banded agate. Scarab. [Raspe, 7421.] *Hamilton Coll.*

Plate E. 298. Herakles, seated to l. on funeral pyre, the lowest course of which is burning; lion's skin knotted under chin and falling behind; cable border. Banded agate. Scarab.

Plate E. 299. Tydeus, struck by arrow in r. leg, bends down, as if to pluck out the arrow; shield on l. arm; nude; inscribed TVTE; cable border. Burnt agate. Scarab. [Micali, Ant. Mon., pl. 54, fig. 1.] *Blacas Coll.*

300. Palamedes inventing (or playing) draughts; nude figure in crouching position to r., supporting himself with a staff in l. hand, and with r. hand about to move the pieces which are on a rock before him; cable border. Sard. Scarab. *Pulsky Coll.*

301. Companion of Cadmus, slain by dragon, at the spring of Ares; nude, youthful, with shield on l. arm, falling back to r. with head bowed forward to l.; a serpent is coiled about his r. leg, and bites his head; in field, hydria; cable border. Sard. Scarab. *Blacas Coll.*

302. Hero, stringing bow; nude; kneels on l. knee, with r. foot on end of bow, which he bends with r. hand, while holding string in l. hand; dotted border; exergue cross hatched. Sard. Scarab. [cf. Overbeck, Her. Bildw., pl. 33, fig. 13, and text, p. 810, where a similar stone is referred to Odysseus.] *Castellani Coll.*

303. Nude male figure, crouching to l., washing his hair over basin on pedestal; cable border. Sard. Scarab. *Castellani Coll.*

304. Argos building ship Argo ?; youthful, nude, bending over some timber on which he is working with an adze; cable border. Sard. Scarab. Plate E.
Chiusi. *Castellani Coll.*

305. Nude male figure, occupied with bow and drill, boring hole; left foot raised as if working a lathe; cable border. Sard. Scarab. *Cortona.* [Arch. Zeit., 1872, p. 37, fig. *a*; cf. Hom. Od., IX., 384.] *Castellani Coll.* Plate E.

306. Sisyphos, nude, to r., lifting large cubical stone up steps cut into rock. Sard. Scarab. [Micali, Ant. Mon. pl. 55, fig. 1. King, II., pl. 41 B, fig. 10.] Plate E.
Chiusi. *Blacas Coll.*

307. Nude male figure, standing before jet of water proceeding from lion's mouth into basin, and lifting up drapery from chair as if to wash it; cable border. Banded agate. Scarab. *Castellani Coll.* Plate E.

308. Tantalos in Hades, bearded, nude except for himation on l. shoulder, bending to r., and stretching towards water indicated by the conventional kymation pattern; cable border. Sard. Scarab. [Micali, Storia, pl. 116, fig. 9; Müller-Wieseler, Denkmäler, pl. 69, No. 865; King, II., pl. 41 B, fig. 7.] *Blacas Coll.* Plate E.

309. Nude male figure to r., leaning on staff held in l. hand, having a sword in r. hand, and looking at a shield on the ground; cable border. Sard. Scarab.

†310. Castor and Pollux (?), armed with helmets and shields; one has spear; they stand to r., between two horses; inscribed Κ Π; cable border. Banded agate. Scarab. [Raspe, 1255.] *Townley Coll.* Plate E.

311. Wounded warrior (?) to r., with l. arm leaning against a tombstone (?) on which hang drapery, a kylix, and an alabastos; drops of blood (?) fall from his head; he holds a sword in r. hand; cable border. Agate. Scarab. Plate E.
Castellani Coll.

312. Ajax throwing himself to r. upon his sword, the hilt of which is fixed in a rock; drops of blood fall from the wound; he is beardless; both arms are thrown back as if to avoid the sword; dotted border. Sard. Scarab. Plate E.
Chiusi. *Castellani Coll.*

313. Hermes, nude, bearded, with petasus falling at back of head, and caduceus hanging from l. hand; cable border. Banded agate. Scarab. *Blacas Coll.*

†314. Hermes and Herakles conversing. Hermes on r., wears a chlamys, and has caduceus in r. hand, petasus in l.; wings attached to his heels; Herakles on l. has lion's skin, bow and quiver; club in field; cable border; exergue cross-hatched. Sard. Scarab. *Blacas Coll.*

†315. Herakles, standing to r.; his l. foot has been raised on rock; l. elbow rests on his knee; club in r. hand; opposite him, jet of water from lion's head, projecting from rock; cable border. Agate. Scarab, broken. *Blacas Coll.*

†316. Herakles and Erymanthian boar. Herakles moves to l. with club raised in r. hand over his head, and sword within scabbard in l. hand; chlamys over shoulders; at his farther side, and moving in the same direction, is the boar; cable border. Sard. Scarab.
Chiusi. *Castellani Coll.*

317. Herakles filling amphora at jet of water, proceeding from lion's head at fountain; lion's skin on shoulders, and club in r. hand. Inscribed ⊟E▷ ⋎E; cable border. Chalcedony. Scarab. [Raspe, 5919.]

318. Phaethon, falling from chariot (quadriga) of the Sun, the team of which is in great confusion; Phaethon is seen in front of the horses; cable border. Sard. Scarab. *Hamilton Coll.*

Plate E. 319. Phaethon, falling from chariot (quadriga) of the Sun, the team of which is in great confusion; Phaethon is seen beneath one of the horses; cable border. Sard. Scarab. [Micali, Storia, pl. 117, fig. 2.] *Castellani Coll.*

Plate E. 320. Hermes Psychopompos, standing nearly to front and looking back to r.; nude, with petasus and caduceus; on his l. arm is a diminutive form representing a soul; below is water indicated by the conventional kymation pattern; cable border. Banded onyx. Scarab. [Raspe, pl. 30, No. 2399; Millin, Gal. Myth. 211; Journ. of Hellen. Studies, III., p. 90, fig. 6.] *Hamilton Coll.*

According to Heydemann, this subject is Hermes and Dionysos. [Zehntes Hallisches Winckelmannsprog. p. 36.]

321. Figure driving biga to r., and figure leading horse to l.; cable border. Sard. Scarab. *Castellani Coll.*

322. Herakles seizing horse, probably of Diomedes. He has lion's skin on his head, and holds horse's bridle in l. hand, while he brandishes club in r. hand; before him a dog; cable border. Sard. Scarab. [Raspe, 7929.] *Townley Coll.*

323. Orestes and Iphigeneia meeting *in Tauris*. Nude male figure presses forward but is restrained by an old man, draped and bearded. Opposite him is a female, who places r. hand on his arm, while in her l. hand she holds a scourge with two thongs, indicating the scourgings inflicted upon young men, in honour of Artemis; cable border. Sard. Scarab.

†324. Daemon with large wings, standing to front and holding with both hands a large piece of drapery spread out behind; cable border. Sard. Scarab. *Hertz and Nott Colls.* Plate E.

325. Achilles and Ajax, nude, standing side by side and nearly full to front; Achilles holds spear, and Ajax a shield. Beside the two figures are the inscriptions AΨAVƎ and AIFAS; cable border. Agate. Scarab. *Castellani Coll.*

326. Hero arming. Nude figure stooping to l. to put greave on r. leg; on head helmet; at his feet a dog; cable border. Sard. Scarab. *Blacas Coll.*

327. Protesilaos and Laodameia. Nude figure, armed with helmet, shield and spear, moving to r. away from a draped female figure, seated on chair. Inscribed VAOΔ; cable border. Sard. Scarab. [Bull. dell' Inst. 1839, p. 102, No. 34.] *Laurenti and Blacas Colls.*

328. Herakles, youthful, nude, supported in the air by two draped females; in field, club and bow; cable border. Sard. Scarab. *Townley Coll.*

329. Daedalos: winged figure, flies with head thrown back, and legs much bent at knees; in r. hand adze, and in l. hand saw; below, waves. Inscribed TAITVE; cable border. Sard. Scarab. [Raspe, 8736; King, I., p. 136.] *Hamilton Coll.* Plate E.

Plate E. 330. Daedalos flying to r.; nude, with wings spread; in r. hand a saw, and in l. hand some implement, perhaps an adze; cable border. Sard. Scarab. *Blacas Coll.*

331. Achilles arming, nude; rests foot upon a helmet, and puts on a greave; in field, shield, and second greave seen from the back. Inscribed ACIVES; cable border. Banded agate. Sard. [Raspe, pl. 52, No. 9277.] *Hamilton Coll.*

332. Herakles, as a youth, standing nearly to front, with club, and lion's skin; in field, behind, bow and quiver. Sard. Elongated Scarab. *Castellani Coll.*

333. Herakles, youthful, nude, moving to r., with bow in l. hand, and club raised over head in r. hand; wears quiver at side. Sard? Scarab, rude. *Castellani Coll.*

Plate E. 334. Ixion, nude, bearded, standing to front, with hands tied to rim of large wheel behind him. Inscribed IΨΣIVN; cable border. Brown chalcedony. Scarab. *Castellani Coll.*

335. Athlete, nude, to l., with lekythos slung over l. arm, and strigil in l. hand, which rests on hip; r. hand supported on spear; cable border. Chalcedony. Scarab. [Raspe, 12632.] *Hamilton Coll.*

336. Athlete, youthful, nude, leaning to l. on two spears held in l. hand, and playing with dog, which looks up at his r. hand; in field behind, strigil; cable border. Sard. Scarab. [Raspe, 8845.] *Hamilton Coll.*

337. Bearded figure, bends over an amphora, and holds out in his r. hand some short object; two similar objects are seen in his l. hand, behind his back. Apparently some form of enchantment, divination, or lot-casting. Inscribed HEVΘV? cable border. Sard. Scarab. *Castellani Coll.*

Plate E. 338. Herakles, youthful, standing nearly to front; bow in l. hand, lion's skin over l. arm, r. hand resting on club; in field behind, a bearded serpent (the hydra?) with open mouth. Inscribed HERECVES; cable border. Sard, slightly burnt. Scarab. [Raspe, 5886.] *Hamilton Coll.*

339. Young hunter, bending to r., with fawn on l. arm, and pedum in r. hand; plant in field. Inscribed THΔI = τῇδι. Köhler (V. p. 178) translates 'come here with me'—but the inscription is modern; cable border. Banded onyx. Scarab. [Raspe, 12624.] *Hamilton Coll.* Plate E.

340. Hero on horseback to l.; nude, with spear in l. hand; horse wears row of bullae round neck; cable border. Banded agate? Scarab. Plate E.

341. Athlete, nude, with halteres in hands, moving to left. Inscribed TRDΨNRS = Tarquinius; cable border. Sard. Scarab. Found in 1800 at *Piscille, near Perugia.* [Micali, Storia, pl. 116, No. 6; Fabretti, pl. 36, No. 1074.]

342. On back, in intaglio, male head, full face. On base, hero, standing nearly to front, with helmet, chlamys, sword in r. hand, and shield on l. arm; in field, plant; cable border. Sard. Scarab, flat and thin. *Castellani Coll.*

343. On back, in intaglio, a palmette. On base, Orestes and Electra? Draped female converses with nude youth, armed with sword and spear. Behind female is seen the crooked end of a staff; cable border. Sard. Scarab, mounted in plain gold ring. *Castellani Coll.*

344. Male figure; nude, stooping to r., and fastening what appears to be a pair of greaves to the end of his spear; in field behind, a sword; cable border. Banded agate. Scarab.

345. Daemon, winged, nude, except for scarf falling over both arms and passing behind; stands to r. with l. foot raised; l. hand rests on edge of shield; r. hand raised rests on spear; cable border. Sard. Scarab. [cf. Gerhard, Gesammelte Schriften, pl. 12, fig. 6.]
Castellani Coll.

346. Corpse of hero carried by two draped and winged female figures, moving to r.; the body is nude; cable border. Sard. Scarab. [According to Gerhard, these figures are Victories: Ges. Schriften, I., p. 167; cf. pl. 11, figs. 1, 2; cf. Annali dell' Inst., 1883, p. 213.] Plate E.
Chiusi. *Castellani Coll.*

347. Hero, stooping to r.; l. foot raised on rock; head rests on l. hand, the l. elbow being supported on l. knee; from r. hand, which is behind back, hangs drapery; cable border. Sard. Scarab. [Köhler, V., p. 170. Raspe, 12625.] *Hamilton Coll.*

348. Warrior, advancing to r., and bending forward; shield on l. arm, sword in r. hand; cable border. Sard. Scarab. [Raspe, 7433.] *Hamilton Coll.*

349. Warrior to r., wearing helmet, cuirass, and buskins; on his l. arm a shield; in his r. hand a spear; before his feet, a sword; cable border. Banded onyx. Scarab. [Raspe, 7431.] *Hamilton Coll.*

350. Jason, embarking in Argo; nude, except for chlamys round l. arm, and petasus behind head (Micali, 'a hammer'), moving to l. towards a vessel, of which the stern and rudder alone are seen. Inscribed ꟻAϟVN; cable border. Sard. Scarab. [Micali, Storia, pl. 116, fig. 3; Bull. dell' Inst., 1869, p. 55; Fabretti, pl. 44, No. 2520 and 1st Suppl. p. 81, No. 464.] *Castellani Coll.*

Plate E. †351. Archer, drawing bow, to r.; he wears a Phrygian cap, and apparently a close-fitting jacket with flaps round loins; quiver with arrows seen behind l. shoulder. The inscription ΔΙΕΣΘ, is evidently modern; cable border. Sard. Scarab. [Raspe, 7417.] *Hamilton Coll.*

352. Hero advancing to l., stealthily, with shield on l. arm, and spear in r. hand; cable border. Sard. Scarab. *Townley Coll.*

Plate E. 353. Penelopè mourning absence of Odysseus? Draped female figure, seated to r., on chair, and supporting her head on her hand; behind her shoulder are what appear to be the wings of a butterfly. In that case the figure would represent Psychè, and the bow before her the bow of Eros, not that of Odysseus; cable border. Banded onyx. Scarab. [King, II., pl. 44, fig. 1; cf. so-called Penelopè in Vatican (Overbeck, Her. Bildw., pl. 33, fig. 23); a terra-cotta relief of Penelopè and her maids in B. M. (Ancient Terracottas, pl. 8, fig. 12), and a relief in gold on a ring from the Koul-Oba tomb, Kertch (Antiq. du Bosp. Cimm., pl. 18, fig. 9).]

354. Warrior and fallen enemy; male figure armed with cuirass, shield, and sword, moving to r.; below, a nude male body; cable border. Agate. Scarab.
Chiusi. *Castellani Coll.*

355. Machaon and Philoctetes; a bearded figure on r., seated on chair, puts a bandage round the r. ankle of a youthful male figure, who supports himself on his l. leg with help of staff, and turns round to seated figure, as if addressing him, with l. hand raised. Inscribed ꓤΨЄᐅϟ ΙЄΓЄΤVϟ. These inscriptions perhaps refer to the owner of the gem (cf. No. 341, inscribed Tarchnas). The subject is established by a bronze mirror (Milani, Mito di Filotete, pl. 3, fig. 49), in which the names Pheltute and Machaon are attached to the figures. Sard. Scarab. [Bull. dell' Inst., 1859, p. 82; Annali dell' Inst., 1881, p. 280, pl. T. 5.] *Chiusi.* *Castellani Coll.* Plate E.

356. Herakles and the Nemean lion. Herakles standing to front but turning head and arms to l., seizes lion by neck; club between legs of Herakles. Inscribed ΔЄϚ ΧΛΦ; cable border. [Raspe, pl. 40, No. 5684; King, I., p. 107.] Sard. Scarab, large. *Hamilton Coll.* Plate E.

357. Pegasus, to l., with bridle. Sard. Scarab. [Raspe, 9080.] *Hamilton Coll.*

358. Horse to l., cantering. Sard. Scarab. [Raspe, 13247.] *Hamilton Coll.*

359. Female head, three-quarter face; hair is gathered back from brow in tresses over a diadem; cable border. Sard. Scarab. *Townley Coll.*

360. Athenè (?), head to l., in helmet; cable border. Sard. Scarab. *Castellani Coll.*

361. Female head, full face; hair fastened on crown with ends falling loose; necklace of pendants. Yellow agate. Scarab. *Syracuse.* *Castellani Coll.*

362. Hermes kneeling on tortoise, to r., and tempting it with a fruit to put out its head; he is nude, except for small chlamys at his back; cable border. Sard. Scarab. *Blacas Coll.*

363. Deer to l., looking back; cable border. Banded agate. Scarab. [Raspe, 3239.] *Hamilton Coll.*

364. Hare (?) running to r. Banded agate. Scarab, very small.

365. Chariot race; six chariots and one figure on foot, round margin of the stone; three judges, draped figures with staves, seated on stools in centre; cable border. Sard. Scarab. [Gori, Mus. Etrusc. I., pl. 198, fig. 5; Raspe, 7888.] *Hamilton Coll.*

366. Dog, sitting to r., and rubbing nose with paw; cable border. Banded onyx. Scarab.
Chiusi. *Castellani Coll.*

367. Triptolemos (?), nude, bending to l., and reaping with a sickle in his l. hand a plant which he holds with his r. hand. The inscription ΕΠΙΚΩΡ appears to be modern; cable border. [Raspe, 1969.] *Hamilton Coll.*

368. Male figure, nude, bending to r., and driving in handle of hoe with mallet; behind, a strigil, and in front of knee a drilled hole; cable border. Sardine. Scarab.
Payne Knight Coll.

369. Herakles slaying the Hydra; he stoops to r., seizes one of its heads with l. hand, and brandishes club in r. over his head; cable border. Sard. Scarab.
Blacas Coll.

370. Herakles standing nearly to front and looking down to l. at a cuttlefish, below which are three waves indicating the sea; he holds bow in l. and spear in r.; wears lion's skin on head and over arms; cable border. Sard. Scarab. *Blacas Coll.*

371. Satyr to r., emptying an amphora on the ground; cable border. Sard. Scarab.

372. Echidna (?) holding infant with both hands and having legs in the form of serpents; cable border. Sard. Scarab. [Raspe, 2643.] *Hamilton Coll.*

373. On back, in intaglio, two figures, one on either side of palm-tree. On base, Herakles advancing to r., with club held over his head, and drapery wrapped round r. hand. Banded agate. Scarab, broken. [Raspe, 5735.]
Hamilton Coll.

374. Two figures, both apparently female, standing before laver; one is nude, and places an arm over the shoulder of the other, who has small garment about loins; cable border. Sard. Scarab. *Castellani Coll.*

375. Victory, winged and draped, moving to r., with wreath in l. hand, and sword (?) in r. hand; cable border. Sard. Scarab. [Raspe, 7693.] *Hamilton Coll.*

376. On back, a large bearded face, conjoined with a smaller beardless face. On base, charioteer driving biga to r.; cable border. Steatite? Scarab.

377. Cock and hen. Inscribed METNA; cable border. Obsidian. Scarab. *Chiusi.* *Castellani Coll.*

378. Lion, to r.; cable border. Banded onyx. Scarab. [Raspe, 12891.] *Hamilton Coll.*

379. Artemis, draped, and moving to l.; at further side of her a deer with bridle; l. hand raised and holding arrow; face turned round to r.; cable border. Banded agate. Scarab. *Burgon Coll.*

380. Centaur, to l., kneeling, with human forelegs, and satyr's head; with both hands he holds up pieces of rock; cable border. Sard. Scarab. [Raspe, 8688; Journ. of Hellen. Studies, I., p. 130, fig. 2.] *Hamilton Coll.* Plate E.

381. Herakles killing the Hydra, represented in the form of a bearded serpent, which he seizes by the neck, with l. hand, brandishing club with r.; rock in field; cable border. Sard. Scarab. [Raspe, 5724.] *Townley Coll.* Plate E.

382. Three heroes in council; two are seated, of whom one holds spear, and the other makes gesture with r. hand; the third stands between them, making gesture with l. hand, and holding spear and shield with r. hand; cable border. Sard. Scarab. *Blacas Coll.*

383. Cart and horse to r.; one figure drives, and two others sit behind. Green jasper. Scarab. *Hamilton Coll.*

384. Youth, to l., leaning on column, and wearing chlamys; he holds out some object in his r. hand, towards which a dog at his feet is springing; cable border. Sard. Scarab, broken. [Raspe, 2368.] *Hamilton Coll.*

385. Bellerophon on Pegasus, to l.; cable border. Sard. Scarab. *Hamilton Coll.*

386. Warrior, stooping to l. with spear in l. hand, and shield on r. arm. Sard. Scarab. [Raspe, 7434.] *Hamilton Coll.*

387. Daedalos, winged, kneeling; in r. hand an adze; behind the head, some implement; cable border. Sard. Scarab. [Raspe, 8245.] *Hamilton Coll.*

388. Winged figure, nude, to front, with shield on r. arm, and sword in r. hand; spear and helmet in l. hand; cable border. Sard. Scarab. *Blacas Coll.*

389. Warrior, moving to r., with shield on l. arm, spear in r. hand; drapery on r. arm; cable border. Sard. Scarab. [Raspe, 7432.] *Hamilton Coll.*

390. Warrior, stooping to l., putting on greave; behind him a weapon?; cable border. Banded agate. Scarab. *Townley Coll.*

391. Hero, seated on rock to r.; nude, resting head on r. hand; l. hand rests on spear. Inscribed ΛΔΛ. On the back is rudely inscribed ΠΕΤ ΕΔ ΠΔΑ. Sard. Scarab, very rude.

392. Satyr running to l., both hands raised, pursued by a phallus; on the ground, a plant; cable border. Sard. Scarab. *Townley Coll.*

393. Draped figure, with shield on r. arm, driving quadriga to l.; cable border. Burnt agate. Scarab. [Raspe, 7801.] *Hamilton Coll.*

394. Eros, winged, to l.; wreath (?) in l. hand; cable border. Burnt sard, in ancient setting. Scarab.

395. Pegasus, rearing to l., with necklace of bullae; beneath, a swan, stretching up its neck; above, a crescent. The inscription ΔΟSΔΧ is probably modern; cable border. Sard. Scarab. [Raspe, 9076.] *Hamilton Coll.*

396. Hero, leading a horse to l.; a spear in l. hand. Inscription ꓘΧΕΝΓ probably modern; cable border. Sard. Scarab. [Raspe, 1252.] *Hamilton Coll.*

397. Satyr stooping to r. and taking hold of a chariot wheel; cable border. Sard. Scarab. *Blacas Coll.*

398. Hero, nude, stooping to l., with spear and shield; cable border. Sard. Scarab, very rude.

399. Four deer to l. Obsidian? Scarab.
Bequeathed by Sir W. Temple.

400. Nude figure, bending to l., as if holding some implement in his hands; before him an unintelligible object; above, two drilled holes; cable border. Plasma. Scaraboid.
Castellani Coll.

401. Chimaera? Sard. Scarab.
Bequeathed by Sir W. Temple.

402. Hippalektryon to r.; cable border. Sard. Scarab. [Raspe, 9082.] *Hamilton Coll.*

403. Sea monster to l. Sard. Scarab, small. [Raspe, 13621.] *Hamilton Coll.*

404. Sphinx to l.; cable border. Burnt sard. Scarab.
Hamilton Coll.

405. Two goats on their hind-legs, confronted. Sard. Scarab. [Raspe, 3247.] *Hamilton Coll.*

406. Lion springing on deer to l.; cable border. Sard. Scarab. [Raspe, 666.] *Hamilton Coll.*

407. Gryllus, consisting of bearded mask combined with a crane; in the field, a star and a trefoil ornament; cable border. Sard. Scarab, thin. *Bequeathed by Sir W. Temple.*

408. Lion seated, to l., and looking back. Moss-agate. Scarab. *Greece.*

409. Feather of Isis; beneath, two ears of corn. Inscribed ΔΟωδΑV ? Sard. Scarab, broken. [Raspe, pl. 2, No. 332.] *Hamilton Coll.*

410. Feather of Isis. Sard. Scarab, pierced transversely. *Bequeathed by Sir W. Temple.*

411. Feather of Isis; beneath, two ears of corn. Sard. Scarab.

412. Feather of Isis. Banded agate. Scarab. *Townley Coll.*

413. Grasshopper to l. on ear of corn; above, a small butterfly. Sard. Scarab. [Raspe, 1916.] *Townley Coll.*

414. Snail, crab, scorpion, serpent, star, and crescent. Sard. Scarab. *Blacas Coll.*

415. Frog on back of tortoise; cable border. Sard. Scarab, broken. *Pulsky Coll.*

416. The sole of a foot (cf. No. 160) and a fly. Steatite? Scarab. [Raspe, 2503 = foot and wings of Mercury.] *Hamilton Coll.*

417. Swan, standing to l. Burnt sard? Scarab. [Raspe, 190.] *Hamilton Coll.*

418. Owl, standing upon sphere, to r. Sard. Scarab.

419. Male head in Phrygian cap, to l. Inscribed ΠΥΦΩ; cable border. Sard. Scarab. [Raspe, 9129.] *Hamilton Coll.*

†420. Female figure, half draped, seated on chair to l., with dog fawning on her. Sard. Scarab. *Bequeathed by Sir W. Temple.*

421. Satyr, running or kneeing to l. Sard. Scarab. *Bourgon Coll.*

422. Bearded priest standing to r., draped round legs and holding out a vessel to which a chain is attached; before him, an altar; cable border. Inscribed ANNIA . CE BACTH. Banded onyx. Elongated scarab. [King, I., p. 119; Encyc. Brit., 9th ed., X., pl. 1, fig. 23.]

423. Two hands clasped. Inscribed in rude letters XAIPE KAI ΣY; cable border. Sard. Scarab. [Bull. dell' Inst., 1869, p. 55.] *Apulia.* *Castellani Coll.*

424. Vase, upon which are a butterfly and a bee. Banded agate. Scarab. *Townley Coll.*

†425. Herakles, seated on rock to l. with foot drawn up and head supported on r. hand; club in l. hand, bow resting against rock; opposite, a stream of water issuing from rock; cable border. Inscribed ⊟ED<VE (Micali, Storia, pl. 116, fig. 5). Sard. Scarab. *Blacas Coll.*

This stone is so similar to No. 426 that one is probably copied from the other, in which case this is the more likely of the two to be the copy.

Cut Scarabs.

426. Herakles; the same as last; cable border. Inscribed ⊟ΕΡ<VΕ. Agate. Cut scarab. [Raspe, pl. 40, No. 5956.] *Townley Coll.*

427. Hero at fountain, to r., nude but for chlamys seen at further side, holds hydria in r. hand; cable border. Banded agate. Cut scarab. [Raspe, 5917.] *Townley Coll.*

428. Herakles and Kyknos. Kyknos has fallen backward, and raises hand towards Herakles, who places foot on his r. thigh and brandishes club above his head. Kyknos has shield, and sheathed sword. Herakles has bow in r. hand. Sard. Cut scarab. [cf. Bull. dell' Inst., 1839, p. 101, No. 21.] *Blacas Coll.*

429. Hero, nude, youthful, stooping to r., with bow in l. hand, and r. hand raised behind head; at his feet a helmet. Sard. Cut scarab, broken. [Raspe, 7416.] *Hamilton Coll.*

430. Diomede waiting for Dolon? Hero in ambush, armed with cuirass, helmet, shield, and sword, kneels to r. behind a blade of corn; above, a star, indicating night? Sardine. Cut scarab. *Blacas Coll.*

431. Argos, making ship Argo; bearded, seated to r., applies a plumb-line to prow of ship before him. Sard. Cut scarab?

432. Athlete, nude, seated on rock, to l., holding lekythos and strigil suspended from r. hand; l. hand rests on r. knee. Sard. Cut scarab. *Blacas Coll.*

433. Hermes, with caduceus, petasus, and chlamys, stooping to r. over a vase, and beckoning to man's head which is seen emerging from the vase; perhaps Hermes evoking a shade. Banded agate. Cut scarab.
Chiusi. *Castellani Coll.*

434. Hermes seated on back of a tortoise, to l.; bearded, and holding branch in r. hand to attract the tortoise; sword in l. hand. Sard. Cut scarab, very small. *Blacas Coll.*

435. Hero, nude, stooping to r. to put a greave on l. leg; shield behind him and sword in front. Sard. Cut scarab. *Castellani Coll.*

436. Warrior, standing to r., armed with helmet, shield on l. arm, and sword in r. hand. Inscribed ΙΠΕ ΙΠΕΕ? Banded agate. Cut scarab. [Raspe, 7430.] *Hamilton Coll.*

437. Horseman, nude, riding to r., armed with spear; shield on l. arm? Sard. Cut scarab.

438. Winged Eros, kneeling to l., with hands tied behind back. Sard. Cut scarab, oval.

439. Herakles (?), nude, bearded, seated to r. upon a rock; club in l. hand, and short sword raised in r. hand. Chalcedony. Cut scarab? [Cf. Millin, 668.]
Blacas Coll.

440. Armed hero, bending to l., and placing r. hand upon a rock. Inscribed AIϟE. Sard. Cut scarab.

441. Warrior, wounded by arrow, nude, bearded, kneels to r., and plucks out arrow from his breast with l. hand; shield on ground in front of him. Sard. Cut scarab?
Cracherode Coll.

442. Sow, walking to r. Inscribed ΠACK. Sard. Cut scarab. *Townley Coll.*

443. River god in form of man-headed bull, walking to r.; above, a winged victory. The same design occurs on coins of Neapolis. Sard. Cut scarab. *Blacas Coll.*

444. Man-headed bull to r., with head lowered; in field, star, and plant. Inscribed ΓΕΛΑΣ. Sard. Cut Scarab. Compare the coins of Gela. [Raspe, 8671.]
Townley Coll.

445. Meleager, advancing to r. on tiptoe; in l. hand, two spears; r. hand raised, as if beckoning; skin of animal over l. shoulder. Sardine. Cut scarab. *Blacas Coll.*

446. Horseman, nude, seated on horse to l., with both legs on near side of horse. Sard. Cut scarab.
Hamilton Coll.

447. Three heroes in council; two are seated, with spears in their hands, and one stands between them. Inscriptions, probably modern: ΑΓΑμεμνων, ΜΕΝελαος, ΠΑΤροκλος. Red jasper. Cut scarab.

448. Satyr, old and bearded, seated to r. upon a rock, with syrinx in r. hand. Onyx. Cut scarab. [Raspe, 4662.]
Hamilton Coll.

†449. Achilles, sitting to l. on a chair and resting his head on r. hand; his l. arm and legs wrapped in a woollen garment; before him is a sword in its sheath. Sard. Cut scarab. [Raspe, 8655; Annali dell' Inst., 1858, pl. Q. fig. 3.] *Townley Coll.*

450. Hero, youthful, nude, seated to l. on rocks, and resting his forehead on his r. hand. Inscribed A ΝE. Banded agate. Cut scarab. *Blacas Coll.*

451. Tydeus stooping to r. over body of Melanippos, whose head he has cut off and holds up in his r. hand? Burnt sard? Cut scarab. [Raspe, 9523.] *Townley Coll.*

†452. Prometheus, bearded, with woollen peplos, seated to r., making a skeleton to which he attaches an arm. Inscribed, in minute characters, ΠΙΝΙΤV. Sard. Cut scarab. [Raspe, 8559; cf. King, II., pl. 36., fig. 8.]

453. Prometheus making man (?), stoops to r. over a thigh of a human figure, holding some object with both hands; imitation of scarab style, but without cable border. Sard. *Blacas Coll.*

†454. Othryades, nude, youthful, kneeling to r., inscribing victory on shield; the inscription is not legible. Banded sard. Cut scarab. *Townley Coll.*

†455. Philoctetes, in Lemnos, reclining in a cave and brushing the flies from his wound with the wing of a bird in his r. hand. Odysseus is seen behind the rocks taking away bow and quiver of Philoctetes. Cable border. Paste? [Raspe, 9358; Annali dell' Inst., 1857, pl. H., fig. 6; Milani, Mito di Filotete, pl. 2., fig. 38.] *Townley Coll.*

†456. Warrior, standing to r., wearing helmet; l. hand holds spear, shield, and drapery: r. rests on hip. Banded sard, slightly burnt. Cut scarab. *Castellani Coll.*

457. Cow, walking to r. Burnt plasma. Cut scarab. *Blacas Coll.*

458. Youth, to r., in crouching position, with a large vase held between his knees. A border of drapery crossing the r. thigh is meant to indicate that the legs were draped, but this has not been carried out by the engraver. Banded sard. Cut scarab. *Castellani Coll.*

459. Camel, kneeling to r.; cable border. Banded sard. Cut scarab. [Keller, Thiere des klass. Alterthums, p. 35, fig. 4.] *Castellani Coll.*

†460. Lion devouring bull; cable border. Sard. Cut scarab. *Posidonia.* *Castellani Coll.*

461. Lion recumbent to r., looking to front; cable border. Sard. Cut scarab. *Townley Coll.*

Greek Scarabs.

462. Eros (?) winged, standing before altar; phialè in r. hand, and branch in l. hand. Burnt sard. Scarab. [Raspe, 8181.] *Hamilton Coll.*

463. Lioness, seizing deer. Steatite. Scarab. [Raspe, 12962.] *Hamilton Coll.*

Plate F. 464. Head of Zeus? Ideal bearded male head. Inscribed EE. Green jasper. Scarab. [King, II., pl. 10, fig. 6.] *Blacas Coll.*

465. Tydeus, seated nearly to l., holding head of Melanippos in lap; drapery falls over r. thigh, otherwise he is nude; behind, part of a bow? cable border. Sard. Scarab. [Bull. dell' Inst., 1839, p. 102, No. 29.] *Blacas Coll.*

Plate F. 466. Crane flying to r. Onyx. Scarab. [cf. Compte Rendu de la Comm. Arch., 1861, pl. 6, fig. 10.] *Cracherode Coll.*

Scaraboids.

467. Herakles, nude, advancing to l., with bow in r. hand and club in l.; cable border. Rock crystal. Scaraboid. *Castellani Coll.*

468. Herakles, kneeling to r., with bow in l. hand and club in r.; lion's skin on head; quiver in field behind? cable border. Rock crystal. Scaraboid [King, II., pl. 34, fig. 1.]

469. Athenè moving to r., armed with snake-fringed aegis, shield, and helmet, and thrusting with spear in r. hand; cable border. Rock crystal. Scaraboid.
Castellani Coll.

470. Draped female figure, moving to r., with four large wings attached to shoulders, and two small wings attached to ankles, holds wreath in each hand; head broken away; beaded border. Banded onyx. Scaraboid. *Pulsky Coll.*

471. The back of the gem is in form of a negro's head in low relief. On base, Harpy flying to l., with wreath in l. hand; cable border. Sard. Scaraboid. [Raspe, 9555.] *Hamilton Coll.*

472. On back, in low relief, a draped female figure, to l., with two large wings attached to shoulders; she kneels on l. knee, holds l. hand by her waist, and r. hand near her mouth. On base, in intaglio, Achilles and Thetis? A draped female figure, gives helmet to armed warrior, who receives it with r. hand, his l. resting on edge of shield standing on ground between them; cable border. Sard. Scaraboid. *Castellani Coll.*

473. On back, in low relief, nude figure of boy, probably a slave, seated on ground to front, and resting his head and hands on l. knee; from l. arm hangs lekythos. On base, in intaglio, Capaneus, kneeling to r., and struck by thunderbolt on back of shoulder; he has shield and helmet, and has just dropped sword from r. hand; beaded border. Onyx of three layers. Scaraboid.
Laurenti and Blacas Colls.

474. Frog seen in back view; cable border. Smoked agate. Scaraboid. *Castellani Coll.*

475. Nude male figure (Apollo?) to r., kneeling on r. knee, and playing on lyre; cable border. Sard? Scaraboid. [Encyc. Brit., 9th ed., X, pl. 1, fig. 7.] Plate F.

476. Sphinx seated to r., with wings raised. Chalcedony. Scaraboid. Plate F.

477. Draped female figure, holding flower in r. hand, and wreath in l. hand; rude archaic style. Chalcedony. Scaraboid. *Castellani Coll.*

Plate F. 478. Satyr seizing and raising from ground a draped maenad, who holds thyrsus in r. hand and extends the l. hand; cable border. Agate? Scaraboid. *Townley Coll.*

Plate F. 479. On back, Satyr's head in relief. On base, a bearded citharist, wearing himation and holding lyre with l. hand; l. foot raised on a rock, and plectrum in r. hand. Round margin is an inscription, which has been read as ΔΟΡΙΕΣΕ ΠΟΙΕΣΕ, but perhaps should rather be read ΣVΡΙΑΣ ΕΠΟΙΕΣΕ. Steatite. Scaraboid. [Froehner, Mélanges d'Épigraphie et d'Archéologie, p. 14; Roehl, Inscriptiones Antiquissimae, p. 103, No. 376; Encyc. Brit. 9th ed. X., pl. 1., fig. 9.]

Plate F. 480. Head of Eos, in profile to l. Inscribed ΕΟΣ. Agate. Scaraboid. [Encyc. Brit., 9th ed. X., pl. 1., fig. 14.] *Ithome.*

Plate F. 481. Youthful head to l., wearing pileus; cable border. Sard. Scarab. [Bull. dell' Inst., 1831, p. 105, No. 8; King, II., pl. 12, fig. 3; cf. Annali dell' Inst., 1865, pl. O. fig. 3.] *Blacas Coll.*

482. Inscription ΙΣΑΓΟΡ. Agate. Scaraboid.

483. Horse running to r.; gadfly above; beneath, a scorpion, the greater part of which has been broken away; cable border. Sard. Scaraboid. [Raspe, 13241.] *Hamilton Coll.*

†484. Female figure, draped round legs, recumbent, stroking a stork; ant in field above. Chalcedony. Scaraboid. *Castellani Coll.*

485. Term of Hermes to r.; in front, strigil and lekythos, suspended; behind, vase (?) inverted. Black jasper. Scaraboid. *Greece.*

486. Nude female figure (Leda?) standing half turned away to r. Black jasper. Scaraboid. *Greece.*

487. Draped female figure, standing to r., holding butterfly in r. hand. Black jasper. Scaraboid. *Greece.*

488. Herakles standing to l. over prostrate centaur, and striking him with club. Sard. Scarab fractured. *Hamilton Coll.*

489. Eagle devouring hare; another eagle stands watching. Paste. Large scaraboid. *Greece.*

490. Chimaera to l.; Inscribed XAIPE. Rock crystal. Scaraboid.

491. Two eagles (?) facing each other; between them a triple depression. Chalcedony. Scaraboid.
Townley Coll.

492. Peacock to front, standing on two serpents. Sard, slightly burnt. Scaraboid. *Blacas Coll.*

493. Eagle, seizing snake in its claws. Sard. Scaraboid.
Castellani Coll.

494. Bes, seated to front, and holding Kanopic vase between legs. Burnt agate. Scaraboid, with pattern of leaves on the back. *Castellani Coll.*

Scarabs and Scaraboids in Ancient Mountings.

495. Lion advancing to l., and looking back. Sard. Scarab, on a massive gold ring. The stone is in a box-setting, which is supported on either side by the head and fore-paws of a lion, treated in a conventional manner. [King, I., pp. 120, 330.]

496. Horse, to l., with legs meeting beneath body. Sard. Scarab, minute, in a plain gold ring, with wire twisted round the extremities. *Castellani Coll.*

497. Human figure, much broken, with hands at waist. Sard. Scarab, broken, in a plain gold ring, on a wire swivel, the ends of which are coiled round the extremities of the ring. *Castellani Coll.*

498. Hero (Hyakinthos?) wounded; nude, stooping to r., with drops of blood falling from the top of his head; on the ground, a disk. Inscribed ΛV<Ɛ, probably for Λύκειος, the epithet of Apollo as god of the palaestra. Sard. Scarab, in a gold ring, the ends of which are in the form of lions' heads. *Castellani Coll.*

499. Head of Herakles, beardless, to l., wearing the lion's skin. Sard. Scarab, in a plain gold ring.
Castellani Coll.

500. Winged and draped female figure, running to l. Banded onyx. Scarab, in a broad flat gold ring.
Castellani Coll.

501. Warrior, kneeling on one knee to r., armed with helmet, sword and spear. Sard. Scarab, in a gold ring, on a wire swivel, the ends of which are twisted round the extremities of the ring. *Castellani Coll.*

502. Warrior, with cuirass, helmet, sword and shield, turned to front and bending over to r. Sard. Scarab, on a plain gold ring of horse-shoe shape, with a swivel.
Blacas Coll.

†503. Hero, stooping to l., nude, examining an arrow; in the field beyond, a bow. Sard. Scarab, on a gold ring, the extremities of which are formed into volutes.
Castellani Coll.

504. Hero, fallen on knees to l.; nude, bearded, armed with helmet, shield, and sword? Sard. Scarab, on a plain gold ring, with swivel. *Castellani Coll.*

505. Charioteer, draped and bearded, driving biga to l. Sard. Scarab in box-setting, on a plain gold ring, with swivel, the two ends of the ring passing through the stone and being twisted round each other. *Castellani Coll.*

506. Lion to l., looking back. Sard. Scaraboid, in box-setting on a plain gold ring. *Castellani Coll.*

507. Gorgon, winged, with snakes in hair and in hands, moving to l., while head and shoulders are in full face. Sard. Scarab, in a box-setting, on a gold ring, with elaborate pattern of bosses. A part of the scarab which is broken away has been replaced by gold wire work. *Chiusi.* *Castellani Coll.*

508. Dog, to l., Sard. Scarab, minute, on plain gold ring.

509. Deer, front-face, with body represented as if double. Sard. Scarab, in box-setting, in a massive gold ring. At either extremity, in low relief, a dove (?) flying.
Castellani Coll.

510. Quadruped (perhaps a dog?), standing, to l. Sard. Scarab, on a plain gold ring, on a wire swivel, the ends of which are coiled round the extremities of the ring.
Castellani Coll

511. Cow (?) to l.; round object, in the field, between its legs. Burnt sard. Scarab, on a plain gold ring on a wire swivel, the ends of which are coiled round the extremities of the ring. *Castellani Coll.*

512. Quadruped, to l. Sard. Scarab, in box-setting, with a plain gold ring. *Castellani Coll.*

513. Dog (?) running to l. Sard. Scarab, on plain gold ring, with twisted wire extremities. *Castellani Coll.*

514. Bird, standing to r., with head bent down. Sard. Scarab, on a plain gold ring, with wire swivel, the ends of which are twisted round extremities of the ring. *Townley Coll.*

515. Bird, with wings spread, seen from above. Banded onyx. Scarab, on a plain gold ring. *Castellani Coll.*

516. Dog (?) to l. Banded onyx. Scarab, on a broad gold ring; the swivel proceeds from two large volutes, with pattern in twisted wire. *Castellani Coll.*

517. Dog (?) standing, to l. Sard. Scarab, on a plain gold ring, with a wire swivel, the ends of which are twisted about the extremities of the ring. *Castellani Coll.*

518. Deer to l.; drilled hole in field between its legs. Sard. Scarab, on a swivel, with gold ring of twisted wire. *Castellani Coll.*

519. Two horses, to front. Sard. Scarab, on a plain silver ring, much corroded. *Castellani Coll.*

520. Dolphin swimming to l. Sard. Scarab, minute, on a plain ring of gold wire, the ends of which, after passing through the scarab, are twisted round each other. *Castellani Coll.*

521. Dog? Paste, imitating banded onyx. Scarab, on a gold ring, with elaborately-twisted extremities. *Bolsena.* *Castellani Coll.*

522. Water bird, standing, to r. Burnt agate? Scarab, very rude, on a gold ring, the ends of which pass through the stone and are twisted round each other.

523. Pomegranate. Paste, imitating banded onyx. Scarab, on a gold ring of twisted wire. *Castellani Coll.*

†524. Pomegranate. Paste, imitating banded onyx. Scarab, on a plain gold ring, the ends of which pass through the stone and are twisted round each other.

525. Bird? Sard. Scarab, minute, on ring of gold wire. *Caere.* *Castellani Coll.*

526. Human figure on horseback? The body of the horse is seen double, as in the case of No. 509. Sard. Scarab, on a plain gold ring, with a wire swivel, the ends of which are twisted round the extremities of the ring. *Castellani Coll.*

527. Seated figure to l., with sword in l. hand. Sard. Scarab, on a bronze ring. *Cumae.* *Castellani Coll.*

528. Seated figure to l., with a staff (?) in r. hand. Sard. Scarab, on a plain gold ring, with wire swivel. *Found in a tomb at Melos, in* 1819. *Burgon Coll.*

529. Herakles, standing to r., with bow in l. hand, club in r., and lion's skin? Sard. Scarab, on a gold ring with a wire swivel, the ends of which are twisted round the ends of the ring. A drilled hole in the stone is filled up with gold. *Chiusi.* *Castellani Coll.*

530. Herakles, standing with a club in r. hand, and some object in l. hand. In field, a star. Sard. Scaraboid, on a broad flat gold ring. *Castellani Coll.*

531. Centaur, to l., a branch in each hand. Sard. Scarab, on a plain gold ring, on a wire swivel, the ends of which are twisted round the extremities of the ring. *Castellani Coll.*

532. Nude male figure in crouching position, to l. Sard. Scarab, in a box-setting, on a plain gold ring, with swivel. *Castellani Coll.*

533. Nude male figure to l., with spear (?) held in both hands. Banded onyx. Scaraboid on plain gold ring, the extremities of which pass through the stone and are twisted round one another. *Castellani Coll.*

534. Figure, kneeling to l., with sword. Banded onyx. Scarab, on a flat gold ring of horse-shoe shape, with swivel. *Castellani Coll.*

535. Male figure, in a contorted position, resting on hands and feet, the hands on the ground at the back of the head. Sard. Scarab, in box-setting, with swivel in a plain gold ring. *Castellani Coll.*

536. Hero (?), nude, advancing to l., with bow and arrow? Sard. Scarab, on a gold ring of horse-shoe form, with a wire swivel, the ends of which are twisted round the ends of the ring. *Woodhouse Coll.*

537. Egyptian design and exergue cross hatched. Sard. Scarab, mounted in gold box-setting, on swivel. *Castellani Coll.*

538. Egyptian design. Steatite. Scarab, mounted in gold box-setting, on a swivel. *Tharros.*

539. Egyptian design. Steatite. Scarab, mounted in gold box-setting, on a swivel. *Tharros.*

540. Design of lines and circles. Steatite. Scarab, set in silver ring.

541. Hieroglyphic inscription, rudely imitated. Steatite. Scarab, mounted in gold box-setting, on a swivel. *Castellani Coll.*

542. Two Sphinxes, crouching, with Uraei on their heads; between them, a sacred tree. Paste. Scaraboid, mounted on gold wire swivel. *Castellani Coll.*

543. Dog, running to l. Sard. Scarab, diminutive, mounted in gold wire swivel.

544. Boar walking to l.; cable border. Sard. Scarab, mounted on gold swivel. *Castellani Coll.*

545. Three male heads, conjoined. Sard. Scarab, mounted on gold swivel. *Castellani Coll.*

546. Nude figure, half turned to r., resting r. arm on a column, and holding staff in l. hand; cable border. Paste. Scarab, mounted on gold swivel. *Castellani Coll.*

547. Herakles, to front, half turned to r., leaning upon club, which is under his r. arm, and holding cornucopia in his r. hand. Paste. Scarab, mounted on swivel, on a massive gold ring. *Castellani Coll.*

Plate F. 548. Nereid (or Thetis?), seated on hippocamp to r.; drapery round legs, and held up in r. hand; wears large necklace; beneath, waves. Sard. [King, II., pl. 13, fig. 4.] *Blacas Coll.*

Plate F. 549. Pendant, in shape of a lotus flower, engraved on two sides. (*a*) Two Sirens confronted; one plays on lyre, and the other on double flute. (*b*) Two boys (Eros and Anteros?), kneeling on ground; one holds out bird, and the other stretches out his hands towards it. Sard. [Stackelberg, Gräber der Hellenen, pl. 74.] *Athens.*

550. Infant Dionysos, sitting on ground, stretching out his hands to bunch of grapes on vine branch. Sard. Conical stone, with octagonal base.
Bequeathed by Sir W. C. Trevelyan.

551. Armed warrior, crouching to r., sheltered by his shield; sword in r. hand. Paste, set in antique gold ring.
Hamilton Coll.

Plate F. 552. Aphroditè, seated to l., draped; Eros stands beside her, nude, his legs broken away. Sard, slightly burnt and fractured.

Plate F. 553. Giant in attitude of defence, fallen on r. knee, rests l. foot against a stone, and leans back, resting r. hand on ground; two spears in l. hand, lion's skin carried like an aegis over l. arm, and round neck. Chalcedony, fractured.
Payne Knight Coll.

Plate F. 554. Maenad, rushing in frenzy to r., with head thrown back; wears chiton and nebris; has wreath in l. hand, and thyrsus in r. As restored, the maenad is kneeling on an altar. Sard, broken and restored with gold. [Raspe, 5100.] *Cracherode Coll.*

Plate F. 555. Male figure, seated on rock, and playing on triangular lyre (magadis); his lower limbs draped; one of the finest examples of Greek gem engraving in the first half of the fifth century, B.C. Burnt sard. Section of a truncated gland. [King, II., pl. 17B, fig. 9; Encyc. Brit., 9th ed., II., p. 358.] *Woodhouse Coll.*

556. Female figure, seated on chair to l., reading from a scroll; before her is a pedestal, very faintly inscribed ЄΡΩϹ; and upon it, a lyre. Sard, fractured, lower part missing. [Raspe, 3479; 'The New Amphion,' Edinb., 1886, p. 28.] *Beresford-Hope Coll.* Plate F.

557. Centaur to r., wounded in back with arrow, which he tries to reach with his hands; has satyr's ears, and wears beast's skin tied round his neck and flying behind. Inscribed XΙρων = Χείρων; the name of a centaur. Chalcedony, with the lower part restored in gold. Plate G.

558. Maenad, bust of, in profile to l., wearing ivy wreath and nebris. Paste.

559. Agauè in frenzy, with head of Pentheus in r. hand, and thyrsus in l. Paste. *Blacas Coll.*

560. Victory, standing half turned to r., holding drapery about her legs with both hands. Paste. [Encyc. Brit., 9th ed., X., pl. 1, fig. 20.]

561. Maenad reclining, holding comic mask in r. hand. †Inscribed ΔΙΟϹΚ. Sard, fragment. *Blacas Coll.* Plate G.

562. Female figure draped in chiton, diploidion, and himation, standing to l. before cippus; large oinochoè in r. hand. Sard. [Mus. Flor., II., pl. 73, fig. 2; Encyc. Brit., 9th ed., X., pl. 1, fig. 8; King, II., pl. 42A, fig. 6.] *Blacas Coll.* Plate F.

563. Four Maenads dancing, one on each side of a rectangular bead—(*a*) turned to front, looking down to l., and holding drapery above l. shoulder with l. hand; (*b*) advancing to l., with head thrown back, looking up at drapery held in raised r. hand; (*c*) advancing to r., with head thrown back, and both hands holding small peplos; (*d*) advancing to r., with head thrown back, holding skirt of chiton with both hands. Amethyst. [Maffei, III., pl. 57; Encyc. Brit., 9th ed., X., pl. 1, figs. 10–13.] *Strozzi and Blacas Colls.* Plate F.

564. Aphroditè (?), seated on ground to l., half draped, and with arms extended; forearms and hands broken away. Amethyst, fragment. *Castellani Coll.* Plate F.

Graeco-Roman Gems.

†565. Zeus, head of, full-face, in high relief; long flowing hair, falling down on either side of the face, and curly beard. Oriental agate. *Aquileia.* *Castellani Coll.*

566. Zeus, head of, in profile, to l., bearded, laureate. Sardonyx. Cameo. *Payne Knight Coll.*

567. Zeus, bust of, to r., bearded, laureate; chlamys tied in a large knot on l. shoulder. Sardonyx. Cameo. *Blacas Coll.*

†568. Zeus, head of, in three-quarter face, to l.; bearded. Nicolo. *Cesena.* *Castellani Coll.*

569. Zeus, bearded head of, in profile to r., with diadem. Sard. [King, II., pl. 10, fig. 5.] *Blacas Coll.*

Plate G. 570. Zeus, bearded head of, in high relief, three-quarter face to l. Sard. *Castellani Coll.*

571. Zeus, bearded head of, in profile to r., with oak wreath. Onyx, in two layers. Cameo. *Blacas Coll.*

572. Zeus Ammon, head of, in profile to r.; beard in archaistic manner. Sard. Inscribed ECKΔ. [Raspe, 9643.] *Hamilton Coll.*

†573. Zeus Ammon, head of, in three-quarter face to r.; high relief. Sard. *Blacas Coll.*

†574. Zeus Ammon, head of, in three-quarter face to r., high relief. Sard. *Blacas Coll.*

575. Zeus seated, with sceptre and thunderbolt in his hands, within a small tetrastyle temple. Agate, in two layers. *Castellani Coll.*

576. Zeus seated to l. on throne; thunderbolt in r. hand, and eagle on l. hand; sceptre behind; ears of corn grow at his feet. Paste, light green.

577. Zeus seated to l. on throne; l. hand rests on sceptre, r. hand holds thunderbolt; eagle at his feet. Burnt onyx. [cf. Overbeck, Gr. Kunstmyth. II., Gemmentaf. ii., fig. 5.] *Mertens and Castellani Colls.*

578. Zeus, seated to l. on throne; l. hand rests on sceptre, r. hand holds thunderbolt; eagle at his feet. Sapphirine. *Blacas Coll.*

579. Zeus, seated to front, draped round legs; sceptre in l. hand, and patera in r.; eagle at his side. Sard.

580. Zeus, seated to r. on throne; r. hand rests on sceptre, and l. hand holds thunderbolt. Victory, with a wreath, stands on top rail of throne; in the field a scorpion and a bird; at his feet the eagle; laurel branches behind throne and in exergue. Nicolo. *Castellani Coll.*

581. Zeus seated on back of eagle, with sceptre in r. hand, and sphere in l. Black paste.

582. Zeus, standing to front, nude, bearded, with long sceptre in l. hand, thunderbolt in r. Burnt sard. *Blacas Coll.*

583. Zeus and Hera? Zeus on r., stands with sceptre in l. hand, patera in r. hand, and chlamys on l. shoulder; at his feet the eagle; underneath, a crab; Hera (?) standing on l., draped, and holding a sceptre in r. hand, and pomegranate in l.; underneath, a scorpion. Nicolo.

584. Zeus, Hermes, and Dionysos seated to l.; Zeus in the centre; on l., a female figure, pouring a libation (?) at a tripod. Crystal?

585. Zeus, standing nearly to front; l. hand raised, holds thunderbolt; on his r. hand he holds, on a curved object, a female figure, kneeling, wearing a modius, and holding up a mirror (?); from his l. shoulder hangs the aegis, in the form of a goat-skin; at his feet are: behind him, the eagle; in front, a diminutive figure of an anguipede Giant, hurling stones. Sard. *Castellani Coll.*

586. Zeus seated between Athenè and Hera, all three to front; Zeus, draped round legs, has sceptre in l. hand, thunderbolt in r.; at feet, eagle. Athenè on l., has helmet, aegis, sceptre; r. hand raised to head; at feet, owl; Hera on r., has veil and sceptre; at feet, peacock? Sapphirine. *Blacas Coll.*

587. Zeus, between Hera on l. and Athenè on r.; all seated on thrones to front. Each has a sceptre in the l. hand, Zeus has thunderbolt in r. Sard.

588. Zeus, seated to front between Hera and, probably, Athenè; Zeus is draped round legs, and holds sceptre in l.; Hera on his r. is seated to l., wears veil and diadem, and holds a sceptre in l. hand, a patera in r. Of the third deity only the legs below the knees are left. Sard, broken.

589. Zeus and Hermes. Zeus seated to l., holds on r. hand a Victory bearing a wreath, his l. rests on sceptre; eagle at feet. Behind him stands Hermes holding caduceus and purse; a Victory behind crowns Hermes with a wreath; she stands on a sphere, and has a palm branch in l. hand. Burnt agate. *Townley Coll.*

590. Zeus, Hermes, and Io. On r., Zeus, standing, draped round legs; eagle at his feet; on l., Hermes standing with petasus and caduceus, holding by the horns a cow at his further side. Green paste. *Blacas Coll.*

591. Zeus seated to l. in car, drawn by two eagles; above, Sagittarius; below, Pisces; from the l. hand of Zeus fall drops of rain. Chalcedony. *Castellani Coll.*

592. Zeus, a diminutive figure standing on the r. of a table on which are three vases; on the l. of the table are the eagle and an ear of corn; the eagle holds a wreath in its claws. Zeus has sceptre in l. hand, and thunderbolt in r. Sard. [Raspe, 13810.] *Townley Coll.*

593. Europa riding on bull to r., over sea indicated by two dolphins; she is seated sideways, holds with both hands a piece of drapery above her head, and is draped round legs. Sard. *Castellani Coll.*

594. Europa riding on bull to r. over waves; she is seated sideways and holds the horn of the bull with her r. hand; with her l. she holds up a piece of floating drapery; nude. Onyx. Cameo, fragment.
Sicily. *Castellani Coll.*

595. Europa clinging to bull, which moves to l. over waves, her r. arm round his neck. White paste. [Overbeck, Gr. Kunstmyth. II., Gemmentaf. v., fig. 8.]

†596. Europa riding on bull to r., holding one of his horns with her l. hand, and supporting a floating piece of drapery with her r. Beneath is the upper part of a

winged Cupid carrying a helmet. Onyx. Cameo, fragment.

This cameo seems to be the work of a cinquecento engraver who borrowed the Cupid from a scene of Nereids carrying the armour of Achilles.

597. Leda, nude, crouching to l. and holding up a piece of drapery with both hands; the swan approaches her from the l. Paste, opaque white on dark blue ground. Cameo.

†598. Leda, nude, reclining on a piece of drapery, embraced by the swan; behind, a tree. Inscribed, ЄΡΜΑΙϹΚΟΥ. Sard. *Townley Coll.*

599. Hebè and eagle? Diminutive female figure apparently offering food to an eagle, standing with wings spread. Paste, opaque white on crimson. Cameo.

600. Ganymede? Head of boy to front, with Phrygian cap. Hyacinthine garnet. Cameo. *Cracherode Coll.*

601. Ganymede, carried up by eagle; he is nude, and holds pedum (?) in r. hand; in front, an oinochoè, fallen on ground. Paste, black with white band. [cf. paste in Berlin, Toelken, III., No. 121.]

602. Ganymede, standing to r. and holding out cup in r. hand; on head Phrygian cap; drapery round l. arm and pedum in l. hand; at feet an eagle. Nicolo. *Blacas Coll.*

†603. Ganymede, nude, seated to l., giving eagle drink out of a bowl; the bird grasps his knee with its l. claw. Sardonyx. Cameo. *Mertens and Castellani Colls.*

604. Ganymede, seated on a rock to r., giving eagle drink from a kantharos. He wears chlamys and Phrygian cap. Onyx. Cameo. *Blacas Coll.*

605. Eagle, head of, to l.; below, the cup of Ganymede. Sardonyx. Cameo. *Castellani Coll.*

†606. Eagle, head of, to l. Onyx, red layer on white. Cameo. Incised inscription, behind the eagle's head, ϹΚΙΛΛΚ[ΟϹ. *Castellani Coll.*

This is an illiterate copy of the inscription ϹΚΥΛΑΚΟ on a very similar gem, a sard formerly in the collection of Lord A. Percy (Raspe, pl. 20, No. 1017), and now in the Hermitage, St. Petersburg, which in its turn was probably borrowed from the Blacas gem (No. 1088), inscribed ϹΚΥΛΑ[Ξ.

607. Eagle standing to front with wings spread, and thunderbolt in claws. Inscribed MANNATOC. Onyx, red layer on white. *Blacas Coll.*

608. Hera (?), head of, in profile to r., wearing diadem. Perhaps a Roman portrait. Sard. *Blacas Coll.*

609. Hera seated to r.; sceptre in l. hand, patera (?) in r.; at her feet, peacock. Chalcedony. [cf. Overbeck, Gr. Kunstmyth. III., Gemmentaf. i., fig. 9.] *Blacas Coll.*

610. Poseidon, part of head of, in profile to l. Jacinth, fragment. [Raspe, 904.] *Townley Coll.*

Plate G. †611. Statue of Poseidon, on cippus; trident (?) in r. hand, and dolphin on l. On the l. has been a group, probably of Eros and Psychè embracing; only the Eros remains. The figure of Poseidon is engraved in an archaistic manner. Rock crystal, fragment. [Raspe, 2557.] *Townley Coll.*

612. Poseidon standing to l.; r. foot raised on prow of vessel in form of bird; trident in l. hand, fish in r. Black sard. *Blacas Coll.*

†613. Poseidon, driving two hippocamps to r. over waves; in his l. hand a trident; over his head, drapery; among the waves, the bust of a Triton and two dolphins. Sardoine. *Blacas Coll.*

This stone is very similar to, though not identical in design with, a paste, said to be ancient, in the Berlin Collection. Toelken, III., No. 173; Pierres de Stosch, II., No. 449.

Plate G. 614. Poseidon, driving two hippocamps over the waves to r.; drapery floats over his head. Paste. *Blacas Coll.*

†615. Poseidon and Athenè conversing; between them an olive-tree. Poseidon has l. foot raised on a rock, holds trident in r. hand, and extends l. towards Athenè; behind him a dolphin. Athenè, draped and helmeted, touches a branch of the tree with her r. hand; behind her, shield and serpent; her spear rests on olive-tree. Sard. *Blacas Coll.*

This subject occurs on a medallion of M. Aurelius, from which this and other similar gems may have been derived. See King, Arch. Journ., XXIV., p. 305; cf. the cameo in the Bibliothèque Nationale at Paris, in the Gazette Arch., 1886, pl. 3, fig. 1, and Chabouillet, *ibidem*, p. 174.

†616. Poseidon and Amymonè. Poseidon raises r. foot on a rock, holds trident in r. hand, and has drapery round l. arm, which is placed behind his back; a hydria lies overturned at his feet. Amymonè, standing on l., raises her veil with l. hand. Inscribed ΑΥΛΟϹ \ΛЄΞΑ ЄΠΟΙЄΙ. Paste, the surface much corroded. Cameo.

The name Alexas is probably derived from a Latin inscription, Gruter, p. 639, i.; Köhler, III., p. 171; Stephani, Steinschneider, pp. 42, 45. This paste is similar to one in the Kestner Collection. except that here the hydria has been taken from the hand of Amymonè, thus making room for the inscription. Overbeck, Gr. Kuntsmyth. III., p. 390; Gemmentaf. iii., fig. 3; King, II., pl. 13, fig. 2.

617. Poseidon and Amymonè, embracing; r. foot of Poseidon is raised on a stone. Paste.

618. Amymonè? Female figure, draped up to waist, kneeling to r., and filling hydria with water. Paste. [cf. King, II., pl. 13, fig. 3.]

619. Female bust (Nereid?), in profile to r. Nicolo. *Capua.* *Castellani Coll.*

620. Nereid, floating to r., with l. arm round neck of hippocamp; drapery round her legs and spread out behind: spear in l. hand; r. hand rests on a dolphin, swimming beside her. Paste, dark red. Cameo.

621. Nereid floating to l., her r. arm round neck of hippocamp; loose flowing drapery round her legs, and brought over her l. arm. Paste. Cameo, white on black ground.

†622. Nereid and hippocamp, similar to preceding. Onyx. Cameo. *Castellani Coll.*

623. Nereid riding on hippocamp to l., holding drapery over her head, with both hands; beneath, waves; rude execution. Sard. *Blacas Coll.*

624. Nereid riding on hippocamp to l.; seated nearly to front; draped round legs, r. hand round neck of hippocamp; beneath, waves. Onyx. Cameo. *Payne Knight Coll.*

625. Nereid (or Thetis) riding to r. on hippocamp, seated to front, holding cuirass of Achilles in r. hand; draped round legs. Sard, in iron setting.

626. Nereid (or Thetis), riding to l. on hippocamp, seated to front, and holding shield and spear of Achilles with l. hand; r. hand rests on shoulder of hippocamp. Onyx. Cameo, fragment.

627. Nereid riding on hippocamp, to r.; seated nearly to front, and holding drapery over head; very rude execution. Onyx. Cameo.
Calymna. *Presented by W. R. Paton, Esq.*

†628. Hippocamp to r., on waves; above, a star; beneath, a crab. Banded onyx. *Blacas Coll.*

629. Fore-part of a sea-monster, carrying a rudder. Inscribed in relief, ΛΛΕΞΛ. Onyx. Cameo, fragment.
Pulsky Coll.

On the name Alexas, see No. 616.

Plate G. 630. Glaukos (?), bust of, to l.; on the shoulders the leaves of a marine plant. Paste. [cf. Raspe, pl. 31, No. 2648.]

631. Glaukos? bust of, in profile to l., with flowing hair and beard; shoulders covered with marine plant. Paste. [cf. Raspe, pl. 31, No. 2648.] *Blacas Coll.*

632. Youthful Triton to l., blowing into shell held in r. hand; in l. hand an oar; beneath, waves. Onyx. Cameo. *Blacas Coll.*

633. Triton nearly to front, making a thrust with trident at two dolphins below; in his l. hand, shell; both legs end in tails of fish. Sard. *Blacas Coll.*

634. Nereid riding on Triton to r. Paste.

635. Scylla to r.; three dogs' heads project from her waist; r. hand holds pedum over shoulder. Sard.
Constantinople.

636. Scylla, nearly to front, striking with a rudder a victim who is seized in her coils and attacked by dogs issuing from her waist. Paste. [cf. Raspe, 2651; King, II., pl. 14, fig. 3; Mon. dell' Inst., III., pl. 52, fig. 7.]

637. Athenè, head of, in profile to r., wearing helmet, the central crest of which is supported by a Sphinx; between this and the nearer crest is a Pegasus; on the cheek-piece, which is raised, another Pegasus; along front of helmet, a row of horses. Sardonyx. Cameo. [Encyc. Brit., 9th ed., X., pl. 1, fig. 19.] *Woodhouse Coll.*

638. Athenè, bust of, in profile to r., wearing helmet and aegis; gryphon on side of helmet and perhaps on cheek-piece; row of horses in front. Onyx. Cameo.
Blacas Coll.

639. Athenè, bust of, in profile to r., wearing helmet and aegis; on side of helmet is Pegasus; crest in form of dragon. Sard. *Blacas Coll.*

640. Athenè, bust of, in profile to r., wearing aegis and helmet. On side of helmet a gryphon, and on the cheek-piece a lion's head. Sardonyx. Cameo. *Blacas Coll.*

†641. Athenè, bust of, in profile to r., wearing helmet and aegis. Sard. *Biscari and Castellani Colls.*

642. Athenè, bust of, in profile to r., wearing chiton, with a snake border, and helmet. The helmet both in front and at the back is in the form of a satyric mask. Sard. *Castellani Coll.*

643. Athenè, bust of, in profile to l., wearing helmet and aegis. Onyx. Cameo. *Payne Knight Coll.*

644. Athenè, bust of, in profile to r., wearing helmet and chiton. Sardonyx. Cameo. *Blacas Coll.*

645. Athenè, bust of, in profile to l., wearing aegis and close-fitting helmet, the crown of which is engraved to imitate natural hair. Sard.

As regards the head this gem is a replica of a large stone at Florence. [cf. Raspe, 1647; King, I., p. v.]

†646. Athenè, head of, nearly to front, wearing helmet and necklace; in the field, a dolphin. Paste. Cameo.

This paste has been made from a coin struck with the same die as a coin of Syracuse in the B. M. from the Payne Knight Collection. See Catalogue of the coins of Syracuse, No. 199.

647. Athenè standing to front and looking to r.; draped, armed, with helmet, spear in r. hand, and shield on l. arm. Sard. *Chiusi.* *Castellani Coll.*

648. Athenè, winged and draped, standing to r., and holding out on r. hand a figure of Victory; wears helmet; her l. hand rests on shield; legs wanting from knees downwards. Paste. Cameo, fragment.

†649. Athenè standing to l., looking at helmet which she holds up in r. hand; l. elbow leans on edge of shield; in l. hand a spear; lower part up to knees wanting. Inscribed ΟΝΕϹΑϹ ϹΠΟιησε. Sard, fragment. *Payne Knight Coll.*

650. Athenè, draped, wearing helmet, standing to front, and looking to l. towards a Victory held out on her r. hand; l. hand rests on edge of shield, and holds spear. At her feet, an altar. Sardonyx. *Castellani Coll.*

A rude copy of the Athenè Parthenos of Pheidias.

651. Athenè, draped, wearing helmet, standing to r., and holding out ears of corn in r. hand; l. hand rests on edge of shield, and holds spear; a Victory flies towards her head with a wreath. Amethyst. *Townley Coll.*

652. Athenè, winged, wearing helmet and chiton; standing to l.; before her, a diminutive figure of a warrior; rude execution. Garnet, in ancient gold setting.

653. Athenè, draped, wearing helmet, standing to l., and holding out on r. hand a biga, above which is a Victory stretching out a wreath; l. hand raised, and resting on spear; at her feet a shield. Sard. *Erythrae.*

654. Athenè, moving rapidly to l., draped, wears helmet; spear over r. shoulder, and shield on l. arm. Sard. [cf. Pierres de Stosch, II., No. 193.] *Castellani Coll.*

655. Athenè, advancing to r., wearing chiton and helmet; spear on l. shoulder, and shield on r. arm; serpent at her feet. Banded agate, with mottled surface. *Blacas Coll.*

656. Athenè, advancing to l., wearing chiton and helmet; shield on l. arm, spear over r. shoulder; archaistic drapery; serpent at her feet. Black sard. *Blacas Coll.*

657. Athenè, advancing to r., wearing chiton and helmet; shield on extended l. arm; spear in r. hand. Onyx.

658. Athenè, standing to l., wearing chiton and helmet; before her an olive-tree and an altar; l. hand holds a spear, and rests on edge of shield, on which sits an owl; r. hand extended towards olive-tree. Paste.

659. Athenè, standing to l., wearing chiton and helmet; l. hand raised and resting on spear; at her feet, shield; before her, owl. Inscribed LI'ΠOM. Paste. *Blacas Coll.*

660. Athenè, standing to front, wearing helmet, chiton, and aegis; l. hand rests on edge of shield; r. hand raised and resting on spear; beside her, an owl. Inscribed, ΘAMYPOY. [cf. No. 1346.] Red jasper.

661. Athenè, standing to l., resting l. elbow on cippus; spear in l. hand, thunderbolt in r.; wears chiton and helmet. Sard. Ht. $1\frac{7}{16}$ths in.

662. Athenè (?), standing to r., wearing chiton and helmet; spear in l. hand, thunderbolt in r.; rude execution. Sard. *Burgon Coll.*

663. Athenè, wearing helmet, chiton, and peplos round lower limbs, bending slightly to r.; l. foot raised on a rock; spear in l. hand. Paste.

664. Athenè, seated to r., wearing helmet, chiton, and peplos round lower limbs; spear in l. hand, shield at feet; before her, serpent. Inscribed DEBI. Sard.

665. Athenè, seated to l., wearing helmet, chiton, and peplos round lower limbs; beside her, a shield; owl perched on extended r. hand. Paste.

666. Athenè, seated to l., on cuirass, holding out helmet in l. hand; r. hand rests on spear; shield at her feet; and behind her, a column, with quiver and arrows suspended on it; she wears chiton and peplos round lower limbs. Plasma.

667. Athenè, seated to r., writing on shield; she wears helmet, chiton and peplos round lower limbs; back of throne terminates in form of bird's head. Paste.

†668. Athenè, seated and draped as last, holding double flute in l. hand. Paste.

From same mould as a paste in Berlin. [Toelken, III, No. 331; Pierres de Stosch, II., No. 211.]

669. Athenè, seated and draped as last, but turned to l.; she holds out a mask in r. hand. Paste. *Blacas Coll.*

Plate G. 670. Athenè, seated to l., wearing helmet, chiton, and peplos round lower limbs, holding tragic mask in r. hand; shield at her side. Inscribed HEROPHILI OPOBALSAMVM. Sard. [King, II., p. 20.] *Hertz Coll.*

This gem had been the seal of a Roman vendor of eye medicines. For Opobalsamum, cf. Héron de Villefosse, Cachets d'Oculistes Romains, i., p. 145.

671. Athenè, seated to l., wearing helmet, chiton, and peplos round lower limbs; holds thunderbolt in r. hand; shield at her side. Paste.

672. Athenè seated to front on ram, and riding to l.; holds out an owl on r. hand; in l. a sceptre; wears helmet, aegis, chiton, and peplos round lower limbs. Sard. [Raspe, pl. 26, No. 1762.] *Townley Coll.*

673. Athenè, armed with helmet, shield, and short spear; advances, treading down anguipede Giant, who attempts to strike up at her with a pedum. Paste. [Raspe, pl. 26, No. 1753.]

674. Athenè, Herakles, and Giant. Athenè with helmet, shield, and short spear, and Herakles with club; both strike at anguipede Giant, who has a hide on l. arm. Paste.

675. Athenè and hero in a chariot to l.; she wears helmet, aegis, and chiton; shield on l. arm; the hero has shield and helmet. Sard, fragment. *Cracherode Coll.*

676. Athenè driving biga to l., with rearing horses; she is draped, and has helmet and shield; the near horse is engraved in the layer of sard; the other in the layer of grey onyx. Sardonyx. Cameo. Ht. $1\frac{1}{4}$ in., b. $1\frac{7}{16}$in. *Blacas Coll.*

677. Athenè, with helmet and shield, driving biga to l. Paste. Cameo, fragment.

678. Hermes, bust of, to r., with chlamys; caduceus behind head. Onyx. *Blacas Coll.*

679. Hermes: portrait bust as Hermes in profile to r., with caduceus. Inscribed ΑΓΟΡΑΝΔΡΟC·Η·C Red jasper. *Castellani Coll.*

680. Hermes, portrait head as, in profile to l.; caduceus in field. Nicolo. *Rome.* *Castellani Coll.*

681. Hermes, portrait bust as, to front, with caduceus. Agate. Inscribed VIPIACE.

682. Hermes, bust of, to r., with chlamys; caduceus in front. Plasma.

683. Hermes, bust of, to r., with chlamys; winged petasus. Sard.

684. Hermes standing to l., with r. hand raised to mouth; caduceus in l. hand, by side; wears chlamys. Paste. Cameo.

685. Hermes, upper part of, to r., holding lyre; wears chlamys; petasus fastened round neck, and hanging down behind him. Paste. Cameo, fragment. [cf. gem in Marlborough Coll.; King, II., pl. 21, fig. 2.]

686. Hermes, nude, driving a hoop to l.; caduceus in r. hand; has talaria. On the back, inscribed ΟΡΧΡΑΘΟΜΧΑ ΝΙΧΑΡΟΠΛΗΞ. Lapis lazuli.

687. Hermes running to l., holding the infant Dionysos upon l. arm; caduceus in r. hand; wears petasus, chlamys, talaria. Paste.

688. Hermes standing to l., holding the infant Dionysos out with both hands; wears petasus, chlamys, talaria; at his feet a panther with thyrsus in its mouth. Paste.

689. Hermes stooping to r., with l. foot raised on rock, and holding the infant Dionysos on l. knee; Dionysos places his r. hand on shoulder of Hermes, and with l. hand plucks bunch of grapes from tree on r.; Hermes wears winged petasus, chlamys, and talaria. Paste.

690. Hermes Psychopompos stooping to r., drawing up out of the tomb a diminutive figure of a man, and holding over him the caduceus; Hermes is bearded, and wears chlamys. Sardonyx.

691. Hermes Psychopompos stooping to l., drawing up out of the tomb a diminutive figure of a man, and holding over him the caduceus; Hermes is bearded, and wears chlamys. Sard. *Found in excavations in Cyprus.*

692. Hermes seated, half turned to l., on rock; caduceus in r. hand; l. hand resting on rock holds purse; cock on rock, tortoise in field, beneath. Sard. *Blacas Coll.*

693. Hermes seated, half turned to l., on rock; short staff in r. hand; l. hand rests on rock. Inscribed PIVC. Amethyst. *Cracherode Coll.*

694. Hermes seated to l. on rock; caduceus in r. hand; l. hand rests on rock. Plasma.

695. Hermes (?) seated on rock to l.; short staff in r. hand; l. hand rests on rock; ram half seen behind. Inscribed SEC. Sard. *Hertz Coll.*

696. Hermes seated on rock to r.; caduceus in l. hand; r. hand rests on rock; drapery on l. arm. Jacinth. *Blacas Coll.*

697. Hermes seated to r. on altar; caduceus in l. hand; r. hand rests on altar. Sard, with applied relief in gold. *Blacas Coll.*

698. Hermes seated on rock to l.; caduceus in l. hand, purse in r.; ram at feet. Paste.

699. Hermes standing to l., wearing petasus, chlamys, and talaria; caduceus in l. hand, purse in r. Nicolo. *Blacas Coll.*

700. Hermes walking to l., with purse in r. hand, caduceus in l. hand, and cock at feet. Paste.

701. Hermes (?) standing to r., playing on lyre; behind a column, on which is an eagle; wears chlamys; at feet, a cock. Paste.

702. Hermes standing to front, in car drawn by four rams; wears petasus; purse in l. hand, caduceus in r. Sard.

703. Hermes riding on ram to l.; purse in r. hand, caduceus in l.; wears chlamys. Lapis lazuli. *Townley Coll.*

704. Hermes riding on ram to l.; purse in r. hand, caduceus in l. Paste.

†705. Hermes standing to r.; in l. hand, dish with ram's head; in r. hand, caduceus pointed downwards; wears chlamys. Green slate?

A replica of a sard in the Carlisle Collection, signed with name of Dioscorides, [King, II., pl. 22, fig. 8], but suspected both as to engraving and signature [Köhler, III., p. 118].

706. Hermes and draped female figure standing, side by side, to front. Hermes has caduceus in r. hand; cable border. Paste.

707. Hermes standing to front, wearing petasus and talaria; purse in r. hand, cock on r. arm, caduceus in l. hand, drapery on l. arm; goat, tortoise, and scorpion in field. Paste.

708. Hermes standing on l., and holding out purse to boy standing on r. and wearing short tunic; Hermes has chlamys, talaria; caduceus in l. hand. Paste.

709. Hermes standing on l., and joining hands with Fortune standing on r., draped, and holding cornucopia; between them, a cippus; above which, ear of corn? Hermes has petasus and chlamys. Nicolo. *Blacas Coll.*

710. Hermes standing on r., crowned by Victory; he wears petasus and chlamys; purse in r. hand. Paste.

711. Hermes, bearded term of, on r.; before it, stands a youth holding out a cock on r. hand; wreath and palm-branch in l.; at foot of term a tortoise. Paste.

712. Hermerakles, bearded term, to front; in field caduceus and club of Herakles. [cf. coin of Megalopolis, and Pausanias, viii., 31, 3; Journal of Hellen. Studies, VII., p. 109, pl. 68.] Opaque sard.

713. Ram, to r., with purse and caduceus in its mouth; before it, a low altar. Mottled pebble. *Townley Coll.*

714. Winged foot of Hermes, caduceus, and butterfly. Sard. *Townley Coll.*

715. Apollo, bust of, to r., laureate; wears chlamys; in front, bow and arrow. Inscribed GV. Amethyst. *Blacas Coll.* Plate G.

716. Apollo, bust of, to r., laureate; wears chlamys; in front, laurel branch. Sard. *Blacas Coll.*

717. Apollo, bust of, to r., laureate; wears chlamys; in front, laurel branch. Sard.

718. Apollo (?), youthful, head of, in profile to r., with long flowing hair, and taenia.

†719. Apollo, bust of, to r., laureate; wears chlamys, bow and quiver. Sard. *Castellani Coll.*

Plate G. 720. Apollo standing to r., with bow and arrows in l. hand, and holding with r. the fore-legs of a deer which stands on its hind-legs; he wears chlamys.—Perhaps a copy of the Apollo of Canachos at Branchidae. [King, II., pl. 16, fig. 1; Proc. Soc. Ant., 2nd series, XIII., pl. facing p. 253, fig. 2; Murray, Hist. of Gr. Sculpture, I., p. 140.] Sard.
Castellani Coll.

†721. Apollo moving to r.; nude, except for conventional drapery seen on l. arm, and behind; bow and arrows in l. hand; r. hand holds up goat by fore-legs. Sard.
Castellani Coll.

Plate G. 722. Apollo Sauroctonos standing to front, and leaning l. arm on tree, on which is a lizard; raises r. hand to strike the lizard; nude. Sard.
Townley Coll.

723. Apollo Sauroctonos standing to front, with l. leg crossed over r.; l. hand takes hold of tree, on which is a lizard; r. hand raised with arrow to transfix lizard; wears chlamys. Sard.
Blacas Coll.

724. Apollo standing to front, with r. leg crossed over l. and leaning with r. arm on a pillar; bow in l. hand. Paste.

725. Apollo and Artemis? Nude male figure, holding lyre in l. hand, and draped female placing hands on his shoulder and arm. Onyx cameo.
Calymna. *Presented by W. R. Paton, Esq.*

726. Apollo and Marsyas? Both are nude and stand to front; Apollo, on r., has lyre in l. hand, and r. arm round l. arm of Marsyas, who holds club in r. hand. Paste.

727. Apollo and Marsyas; Marsyas is in the centre, suspended by the hands on a tree, and being flayed by an Asiatic figure on l., wearing anaxyrides and Phrygian cap; behind him stands Apollo Musegetes playing on lyre; on r. winged female figure holding flutes. Paste. [Raspe, pl. 32, No. 3029.]

†728. Apollo and Marsyas. Marsyas is seated on l., with hands bound behind, to tree; Apollo stands on r., with lyre in l. hand, and drapery on legs; at his feet a diminutive suppliant. Onyx. Cameo. [cf. Mus. Flor., I., pl. 66, fig. 9.]
Blacas Coll.

729. Apollo Citharoedos standing to front, draped round legs, leaning to r., and resting lyre on head of a draped female statuette, which holds some object with both hands; his r. arm is raised over his head. Jacinth? [Mus. Flor., I., pl. 66, fig. 3; cf. King, II., pl. 15, fig. 3.]
Blacas Coll.

730. Apollo Citharoedos standing to front, with lyre in l. hand, and wearing chlamys; on l. a tripod with fire, raised on a cippus; on r. a quiver. Red jasper.
Blacas Coll.

731. Apollo standing to l., wearing chlamys, and holding bow and arrow (?); behind him, a laurel-tree; before his feet, a lyre. Paste.

732. Apollo seated on a rock to l.; draped round legs; at side, lyre. Paste.

733. Apollo seated to r. on chair; lyre in l. hand; r. raised above head; nude. Paste. Cameo.

734. Apollo Citharoedos standing to front, draped round legs; holds lyre with l. hand; r. hand falls in front; behind him, high tripod. Paste. Cameo.

735. Apollo standing to front, draped round legs and leaning on column with r. arm; before him a lyre on which his l. hand rests. Garnet. *Castellani Coll.*

736. Apollo Musegetes advancing to front, with chiton reaching to feet and chlamys floating behind; lyre in l. hand. Paste. Cameo, white on dark ground.

737. Apollo Musegetes, same as last; feet wanting. Paste. Cameo, fragment.

738. Apollo Musegetes standing to r., draped and playing on lyre; behind, a column surmounted by a Palladium. Paste.

739. Apollo Musegetes, moving to r., draped and playing on lyre. Paste.

†740. Apollo standing to r., and resting with l. hand on a tree before him; a chlamys hangs behind from his r. arm; in field, syrinx, bow and quiver. Onyx. Cameo.
Payne Knight Coll.

741. Apollo, nude, standing to l., with l. foot raised on omphalos; quiver (?) in r. hand, laurel branch in l.; bow in field. Sard. *Crete.*

Plate G. 742. Hyakinthos to r., in attitude of Discobolus of Myron, looking back at discus in his r. hand. Nicolo. Inscribed YAKINΘOC. *Hertz Coll.*

743. Tripod of Apollo; above it, a raven; in field, laurel branch. Sard.

744. Symbols of Apollo and Hera; in centre, palm tree; on l., gryphon; on r., raven and lyre; on lyre is perched a peacock. Paste.

745. Muse standing to l., draped round legs, and holding lyre with both hands; behind her a column. Sard.

†746. Muse standing to r., resting against square column, on which stands a diminutive figure; the Muse holds lyre with both hands, and is draped; feet broken away. Inscribed ΑΛΛΙΩ''Ο = 'Αλλίωνος. Sard. [Stosch, Gemmae Antiquae Cael., pl. 7. For literature, see Köhler, III., p. 314.] *Blacas Coll.*

This gem has been condemned by Köhler (III., p. 155) and King (Arch. Journ. XXIV., p. 207).

Plate G. †747. Muse, similar to last, but reversed in attitude. Inscribed ΛΑΛΙΩΝΟC. Onyx. [cf. King, Arch. Journ., XXIV., p. 207.] *Blacas Coll.*

748. Muse, similar to No. 746, but without inscription. Paste. Cameo.

749. Muse, similar to No. 746, but without inscription; wanting from knees downwards; on the cippus a draped female figure. Paste. Cameo, fragment.

750. Muse, draped except shoulder and breast, standing to l., holding lyre with both hands in front. Paste.

In the Stosch Collection there is another paste from the same mould [Pierres de Stosch, II., No. 1259].

751. Muse, seated on chair to r., leaning forward, resting head on r. hand and holding lyre in l. hand; r. leg crossed over l. Paste. Cameo.

752. Melpomenè advancing to l., and looking back at a tragic mask in her l. hand; club in r. hand; she wears chiton, veil over head, and sword in sheath. Banded onyx. [Raspe, 3513.] *Townley Coll.*

753. Melpomenè standing to l., with l. foot raised on a rock, and holding mask in l. hand; draped round legs. Nicolo. *Blacas Coll.*

754. Melpomenè, head of, to r., conjoined with bearded mask in full face at back of her head. Sard. *Blacas Coll.* Plate G.

755. Muse (?), head of, to r., laureate; in front, laurel branch. Sard. *Payne Knight Coll.*

756. Muse (?), bust of, to r., laureate; long tresses; drapery falling down from r. shoulder. Paste. Cameo.

†757. Muse (?), bust of, to l.; long tresses; wears laurel wreath, with floating fillets, and drapery falling down from l. shoulder. Sard. *Blacas Coll.*

758. Melpomenè, bust of, to r.; long tresses, and drapery falling down from r. shoulder; opposite her a bearded tragic mask on a cippus; behind, inscribed Γ]ΝΑΙΟΥ. Sard. [Raspe, pl. 33, No. 3506.]

The inscription has been thought modern (King, Arch. Journ. XXIV., p. 209); the gem altogether is condemned by Köhler (III., p. 168).

†759. Muse, head of, to r.; long tresses, and wreath of laurel leaves and berries. Sard. *Castellani Coll.*

760. Urania? Winged female figure, with lyre in l. hand, pointing out globe with rod in r.; star and crescent moon, and two triangles in field. Sard.

761. Muses (?), two. Two heads facing each other; above each, a star. Sard. *Townley Coll.*

762. Draped female figure, seated on rocks to r., holding lyre with l. hand. Yellow sard.

763. Artemis standing to r., draped except shoulders and breast, holding a stag by the horn, beside an altar. Paste.

764. Artemis moving to r., bow in l. hand; with r. she holds up a deer by the fore-legs; draped; has quiver on l. shoulder; cable border. Sard. [Panofka, Zufluchtsgottheiten, pl. 2, fig. 1.] *Blacas Coll.*

Plate G. †765. Artemis standing to l., holding with her r. hand the antler of a deer, standing at her further side; a bow in l. hand; l. shoulder bare; drapery clinging to figure as in archaistic style. Inscribed HEIOY; cable border. Paste. *Blacas Coll.*

This paste, first published by Stosch, has long been celebrated, but the design, the signature, and the character of the glass are all suspicious. The paste is accepted by Winckelmann and by King, who considers it an Oscan copy of an archaic group in bronze. It is condemned by Köhler and Brunn. [Stosch, Gemmae Ant. Cael., pl. 36; Winckelmann, Pierres gravées de Stosch, II., No. 287; Brunn, Griech. Künstler, II., p. 614; King, Arch. Journ. XXIV., p. 210; Köhler, III., p. 152; Raspe, 2127.]

It may be suggested that the paste is copied from a medal of Antoninus Pius [Froehner, Médaillons Romains, p. 50], and that HEIOY is an error for ΠΕΙΟΥ. Pius is usually translated Εὐσεβής, but compare the inscription on an Ephesian coin of Antoninus in the Br. Mus., ΠΕΙΩΝ ΕΦΕΣΙΩΝ, and on Samian coins of Caracalla Μ. ΑΥΡ. ΑΝΤΩΝΕΙΝΟC ΠΕΙΟC. [Occo, ed. 1601, p. 384; Hardouin, Num. Antiq. Illustr., p. 434; Mionnet, vol. III., p. 237, Nos. 191–194.]

†766. Artemis seated on rock, half turned to l., resting l. hand on rock, and stroking muzzle of deer with her r. hand. The character of the work seems ancient, but the purity of the glass and the smoothness of the surface suggest that this particular paste is of recent origin. Paste. [Raspe, 2149.]

A paste in Stosch's Collection seems to be derived from an inferior replica of the same original. [Pierres de Stosch, II., No. 289; Toelken, III., No. 813.]

†767. Artemis advancing to r., with l. hand resting on deer at her further side; r. hand holds up peplos over head. The r. hand is in the same position as that of the Artemis of Versailles, which is drawing an arrow from the quiver. Nicolo. *Chiusi.* *Castellani Coll.*

†768. Artemis standing to r. among rocks, resting l. arm on column and holding an inverted torch; she wears short chiton and quiver. Sard. *Blacas Coll.*

This is probably a modern copy of a celebrated amethyst in the Museum at Naples, inscribed with name of Apollonius. [Stosch, Gemmae Ant. Cael., pl. 12; Köhler, III., p. 210, and literature cited, *ibid.*, p. 362.]

769. Artemis, head of, to r., wearing diadem with crescent on forehead. Sard.

770. Artemis of Ephesus; on her head an architectural ornament of two columns supporting a pediment; her hands supported on each side by a knotted prop; a deer at each side of her. Paste.

771. Artemis of Ephesus; on her head a tripod, towards which a Victory flies on each side with a wreath; her hands supported by two props; an animal at each side; rude execution. Sard. *Townley Coll.* Plate G.

772. Artemis of Ephesus, with modius on head; ears of corn in r. hand; flail in l. hand; an animal at each side; rude execution. Sard.

773. Artemis of Ephesus, with modius on head; ear of corn in l. hand, whip in r. hand; at her feet, two diminutive oxen. Brown jasper. *Tyre.*

774. Artemis of Ephesus, standing to front. Sard.

775. Artemis of Ephesus, between Aphroditè and Athenè, all three standing to front. Artemis wears modius, holds flail in r. hand, and ears of corn in l. hand; at her feet two animals. Aphroditè on l., draped round legs, holds hair in hand; at her feet, Eros, holding up a wreath. Athenè on r. holds out Victory on r. hand, and rests l. hand on spear; shield on ground at her l. side; wears helmet and chiton. Onyx. *Mertens and Castellani Colls.*

776. Actaeon, throwing himself back to r.; r. hand raised above head; skin tied round neck; wanting from breast downwards. Sardonyx. Cameo, fragment. [Encyc. Brit., 9th ed., X., pl. 1, fig. 18.] *Payne Knight Coll.*

777. Actaeon, falling back, and raising pedum in r. hand to strike hound which seizes his knee; tree in background. Paste.

778. Actaeon kneeling on rocks, and raising pedum in r. hand; two hounds seize him by thighs. Paste.

779. Ares, bust of, to front; wears helmet with three crests, and sword-belt across chest. Sard. *Blacas Coll.*

780. Ares standing to front; wears helmet surmounted by bird, and with cheek-pieces raised; cuirass with tunic, chlamys, boots; r. hand rests on spear, l. hand rests on edge of shield. Sard. *Blacas Coll.*

781. Ares moving to r.; trophy on r. shoulder, spear in r. hand; wears helmet, boots, and scarf round waist. Nicolo. [cf. Medals of M. Aurelius and of Septimius Severus; Froehner, Méd. Romains, pp. 113, 154.]
Blacas Coll.

782. Ares moving to r.; on l. shoulder trophy; in r. hand spear; wears helmet, and scarf round waist. Banded onyx. *Blacas Coll.*

783. Ares moving to r. as last, but with head turned back; wears helmet, and scarf round waist; in exergue, a star. Sard. *Townley Coll.*

784. Ares moving to r. as last; wears helmet, and scarf round waist; behind shoulder two stars. Sard.
Blacas Coll.

785. Ares moving to r. as last; wears helmet, and scarf round waist; above head a star. Jasper? *Burgon Coll.*

786. Ares advancing nearly to front; trophy on l. shoulder, spear in r. hand; wears tunic, cuirass, boots; at r. foot, an ear of corn. Nicolo. *Blacas Coll.*

787. Ares moving to l., and looking back; has helmet, sword in r. hand, shield on l. arm. Onyx. Cameo.
Payne Knight Coll.

788. Ares, with helmet and shield, raises spear with r. hand to strike a bearded anguipede Giant on the ground before him. Paste.

789. Ares standing to l., with r. foot raised on helmet; l. hand rests on spear, r. holds out sword in sheath; wears helmet, cuirass and tunic. Inscribed CBDD. Nicolo.
Cracherode Coll.

Plate G. 790. Ares, wearing helmet and shield, stands on r., facing Aphroditè who places both hands on his r. shoulder; her l. foot is raised on a rock; she is draped round legs; behind Ares is a winged Eros. Inscribed MCIAETCS ERSS. Red jasper.

†791. Ares, with helmet, sword, and spear, stands on r., and looks round towards Aphroditè, who places both hands on his r. shoulder; she is draped round legs, and has l. foot raised on square base. Sard. *Castellani Coll.*

792. Ares, advancing from behind rock on l., surprises a maenad, who is seated on rocks, and leans upon shield; thyrsus in field. Sard. [Raspe, 15432.] *Cracherode Coll.*

793. Aphroditè stooping to l. to adjust with r. hand sandal on l. foot, which is raised. Paste. Cameo, fragment.

794. Aphroditè stooping to r. to adjust with r. hand sandal on l. foot, which is raised; assisted by Eros; she leans on a statue of Priapus. Sard. [Raspe, 6234.]

795. Aphroditè stooping to l. to adjust with l. hand sandal on r. foot; she rests r. hand on a rudder. Nicolo.

796. Aphroditè, as in last (No. 795). Plasma.

797. Aphroditè? Draped female figure supporting herself on a rudder, and lifting r. foot. Paste.

798. Aphroditè (?) nude, standing to l., washing at a laver. Paste.

799. Aphroditè (?), nude, about to step down from a rock to l. Paste. Cameo.

800. Aphroditè (?), nude, crouching to l., with l. hand to her breast, and r. reaching to a basin on ground before her. Sard. *Blacas Coll.*

801. Aphroditè (?), nude, standing to front, wringing her tresses with both hands; legs wanting from knees downwards. Jacinth, fragment. *Blacas Coll.*

802. Aphroditè? Lower part of nude female figure, with drapery falling behind her. Onyx. Cameo, fragment. [Raspe, 6191.] *Townley Coll.*

803. Aphroditè (?) at her toilet. Nude female figure seated on a rock to r. between two draped female attendants, the one dressing her hair, the other presenting some article of toilet; on the ground, Eros seated. Paste. Cameo.

804. Aphroditè (?) at her toilet. Nude female figure seated on a rock to l., washing her feet at laver into which another nude female figure on l. pours water from a large hydria. Paste. Cameo.

805. Aphroditè, nude, standing to front, holding peplos behind her back with both hands. Sard. *Castellani Coll.*

806. Aphroditè, nude, standing nearly to front, holding peplos behind her with both hands; a small basin at her feet; behind, a draped bearded figure on a cippus. Paste.

807. Aphroditè (?), nude, stooping to l., and taking hold of a large amphora with l. hand; her r. is placed inside the vase. Paste.

808. Aphroditè seated on car with Adonis on her lap; the car is drawn to r. by a Psychè, Hermes, and Pan, whose head only remains; an Eros acts as driver, and another Psychè is seated behind Aphroditè playing on syrinx; above flies another Eros, holding floating drapery; in the exergue, flowers. Paste. Cameo.

Plate G. 809. Aphroditè Epitragia, draped round legs, seated to front on goat, and riding over waves to r. Onyx. Cameo, fragment, set in lead, after the fracture. [cf. a coin of Elis, Journ. of Hellen. Studies, VII., pl. 66, P. xxiv., and p. 76.] *Apulia.* *Castellani Coll.*

810. Aphroditè standing to l., taking off drapery, assisted by Eros. Paste. Cameo.

811. Aphroditè, nude, standing to front on back of tortoise; r. hand, raised, holds arrows, and with l. she pushes back Eros at her side; in the field a club. Sard.

812. Aphroditè, nude, standing to front in attitude of Venus de' Medici; drapery floating behind her head; on r. Eros; on l., swan. Plasma. *Constantinople ?*

813. Aphroditè seated to r., draped round legs; before her Eros, whom she is directing to shoot at some object at which she is pointing. Sard. [cf. Atti dei Lincei, 1883, pl. 9, fig. lxxx.]

814. Aphroditè, nude, except for drapery, which falls from shoulder at further side; she stoops to l. over Eros, whom she takes by the hand; she plays on flute. Garnet. *Blacas Coll.*

†815. Aphroditè, draped round legs, standing to r., and holding back by the wings Eros, who steps to r., playing lyre; her r. hand extended. Inscribed ΛΛΛΙΩΝΟϹ. Oriental garnet. *Biscari and Castellani Colls.*

816. Aphroditè, draped round legs, seated to l., and pointing out some object to Eros, who runs to l. with lighted torch in r. hand. Onyx. Cameo. *Castellani Coll.*

817. Aphroditè, draped round legs, standing to r., leaning on column, holding spear in l. hand, and sheathed sword in r. hand; at her feet helmet and cuirass; shield leaning against column. Plasma.

818. Aphroditè, nude, standing to r., holding sheathed sword in r. hand, leaning l. arm on edge of shield, and holding spear in l. hand; Eros raises a helmet to her. Paste.

819. Aphroditè on l., and Eros on r., standing face to face. Aphroditè is draped. Paste.

820. Aphroditè (?) sending forth Eros, who runs to r., carrying seed-vessel of a poppy? Paste.

821. Psychè, nude, kneeling to l.; l. hand holds forward wreath, r. hand is bound behind her by Eros, who holds up a torch. Amethyst. *Blacas Coll.*

822. Psychè seated on chair to l.; one Eros binds her hands behind her back, another holds up torch, and a third flies towards her with wreath; she is draped round legs. Sard. *Townley Coll.*

823. Eros on r. bound to column by Psychè on l. Paste.

824. Psychè on l. bound to column by Eros on r. Paste.

825. Psychè seated nearly to front, nursing infant Eros on knees. Paste.

826. Eros and Psychè embracing. Sardonyx. *Blacas Coll.*

827. Psychè, draped, standing nearly to front, with rod in l. hand; butterfly in field. Paste.

828. Eros, bust of, to r.; wears necklace, and holds butterfly pressed to breast with r. hand. Paste, imitating sardonyx. Cameo.

829. Psychè on r. seated, with head resting on hand, by the side of a tetrastyle temple containing a statue; before her an altar with garlands. In centre, a draped female, conversing with youth, whose figure is broken away below waist; behind him has been another figure, whose head alone remains. Paste. Cameo, fragment.

830. Eros kneels to l. with r. knee on altar, and looks up at butterfly on column; hands bound behind back. Inscribed ΦΙΛΕΙΜΕ. Sard.

831. Eros standing to r. holding out butterfly in l. hand; torch in r.; rudely cut cable border. Sard. *Townley Coll.*

832. Eros standing to r. on tiptoe before altar with hands raised as if in prayer; beside altar a flaming torch in which a butterfly burns itself. Sard. *Blacas Coll.*

833. Eros kneeling to r., before flaming altar, burning butterfly. Paste.

834. Eros moving to r., carrying flaming torch in each hand. Inscribed AF·ATRE. Sard.

835. Eros standing to r., playing lyre; before him, butterfly on altar; behind, grasshopper. Sard. *Blacas Coll.*

†836. Psychè, draped round legs, seated on rock to l.; before her, an eagle flying, bearing a vase of water from the Styx. Jacinth. *Castellani Coll.*

837. Psychè, wingless, seated to r. in bent position; before her, oinochoè; behind her, two ears of corn; above, eagle holding wreath; ant in field, before her. Sard. [Raspe, 7146.] *Townley Coll.*

838. Psychè, wingless, seated to r. in bent position; before her, basket with fruit, and two ears of corn; behind, a plant; above, bird holding sceptre; two ants in field. Sard. *Townley Coll.*

Plate G. 839. Psychè, wingless, seated to r., holding hydria in r. hand; before her, two ants; above, eagle with wreath; behind, two ears of corn. Sard.

840. Psychè, wingless, seated to r. in bent position; behind her, a plant; before her, ear of corn and ant; cable border. Sard. *Blacas Coll.*

841. Eros seated on ground to l., with foot caught in trap; on l. another Eros approaching, with palm branch in l. hand. Paste. Cameo, broken.

842. Eros seated on ground to l., with foot caught in trap; on l., temple and tree on rocks. Onyx. Cameo. *Payne Knight Coll.*

843. Eros seated on ground to l., with foot caught in trap, on which sits butterfly. Onyx. Cameo.
Blacas Coll.

844. Eros seated on ground to l., with foot caught in trap; above which is a butterfly; on l., temple containing statue, on rocks. Onyx. Cameo. *Townley Coll.*

845. Eros seated on ground to l., with hands tied behind back to column on which is a Palladium; near his hands is a butterfly. Sard. *Castellani Coll.*

846. Eros seated on ground with hands tied behind back to tree; a bird perched on r. foot, and another on l. hand. Inscribed N·L. Burnt onyx. *Blacas Coll.*

847. Eros kneeling to r. with hands tied behind to column, on which is a Sphinx; near his hands is a butterfly. Paste.

†848. Eros, nude, standing on tiptoe to r., in attitude of drawing a bow. Paste.

This paste seems to be taken directly from a sardonyx at Berlin [Pierres de Stosch, II., No. 626; Toelken, III., No. 477; King, II., pl. 25A, fig. 4.]

849. Eros in attitude of slinger to l.; at his feet a smaller Eros. Paste. [cf. Pierres de Stosch, II., No. 684.]

850. Eros, with flutes. Onyx cameo. †Inscribed ΘΥΜΟΥϹΙ. *Castellani Coll.*

851. Eros, moving to r., playing on lyre. Sard.
Blacas Coll.

852. Eros seated on rock to r., playing on lyre. Nicolo.

853. Eros standing to front; r. hand on lyre, which rests on tripod on l.; l. hand holds caduceus; at his feet, eagle; on head, lotus bud; in field, star and crescent. Sard. *Pulsky Coll.*

854. Eros standing to front, with legs crossed, leaning upon inverted torch, and trying on helmet of Ares. Agate. *Capua.* *Castellani Coll.*

855. Eros standing to r., resting l. arm on shield, and holding sword in r. hand. Hyacinthine sard?

856. Eros moving to r.; wreath on head, kantharos in r. hand, thyrsus in l.; panther's skin behind. Sard. *Castellani Coll.*

857. Eros moving to r., and carrying thyrsus and large bearded mask on l. shoulder; chlamys falls behind. Nicolo. *Blacas Coll.*

858. Eros seated on ground to r., offering bunch of grapes to head of Silenus, placed above an altar. Sard. [Raspe, 6921.] *Townley Coll.*

859. Eros (?), wingless, seated on ground to r. before cippus, on which is a satyric mask; thyrsus over l. shoulder. Onyx. Cameo. *Payne Knight Coll.*

860. Eros seated on drapery to front, holding up large satyric mask with l. hand. Paste. Cameo.

861. Eros moving to l., with large wings; lion's skin over arms, and club in l. hand. Sard. *Blacas Coll.*

862. Eros moving to r., with lion's skin on l. arm, cup in l. hand, club in r. Sard. *Payne Knight Coll.*

863. Eros standing to l., reading from diptych, held with both hands. Onyx. *Castellani Coll.*

864. Eros standing to l., reading from scroll; rude execution. Sard. *Burgon Coll.*

865. Eros standing to r., reading from scroll held with both hands. Nicolo. *Bequeathed by Sir W. C. Trevelyan.*

866. Eros, draped, standing to front, with hands raised to head. Paste. Cameo.

867. Eros standing on l., pouring libation on flaming altar, on r., before figure of Priapus. Paste.

868. Eros standing in shell to l., fishing. Paste. [cf. Pierres de Stosch, II., No. 733.]

869. Eros standing on rock to l. among waves, and pulling up a fish with rod and line; basket on l. arm. Paste.

870. Eros with spear in r. hand approaching tree on r., on which are two birds; a third near ground. Paste.

†871. Eros, draped, kneeling to r. on Nile-boat, spearing crocodile among water, reeds, and bulrushes. Sard. *Cracherode Coll.*

872. Eros seated on ground, keeping back with l. hand a swan which tries to reach a bunch of grapes held in his r. hand. Plasma. *Cracherode Coll.*

873. Eros seated to r. on a large shoe, holding out in r. hand a burning lamp. Paste.

874. Eros standing to r., with palm branch on l. shoulder, and holding hare (?) above flaming altar; round altar a snake; behind Eros, cippus and tree. Hyacinthine sard. *Castellani Coll.*

875. Eros to r., preparing to throw mantle over two locusts and a butterfly. Onyx. Cameo. *Payne Knight Coll.*

876. Eros standing to r., with alabastron and stylus? Garnet. *Castellani Coll.*

877. Eros, as gladiator (retiarius), moving to l., with trident in l. hand, and net in r. Black agate. *Blacas Coll.*

878. Eros in car drawn to r. by two boys. Onyx. Cameo. *Payne Knight Coll.*

879. Eros in car drawn to l. by two cocks. Inscribed ΚѠΚѠΡ. Red jasper.

880. Eros in car drawn to r. by two cocks. Sard. *Blacas Coll.*

881. Eros riding to r. on dolphin, and playing on double flutes. Sard.

882. Eros riding to front on dolphin; whip raised in r. hand; drapery round l. arm. Amethyst. [Raspe, 6810.] *Cracherode Coll.*

883. Eros riding to r. on hippocamp. Inscription, ΦΑΡΝ, probably modern. [cf. No. 1892.] Amethyst. *Hertz Coll.*

884. Eros riding on lion to r., with reins and whip; lion places l. paw on a goat's head. Sard. [Mus. Flor., I., pl. 78, fig. 7.] *Blacas Coll.*

885. Eros riding to r. on panther, with collar and reins; kantharos in l. hand. Onyx. Cameo. *Blacas Coll.*

886. Eros riding on horse to r., with whip and reins. Nicolo. *Blacas Coll.*

887. Eros riding to l. on a galloping horse. Sard. *Castellani Coll.*

888. Eros riding on horse to r.; r. hand holds reins; l. hand is raised, as if to put wreath on head of horse; beyond is a horse, without rider. Sard. *Blacas Coll.*

889. Eros in position of pugilist with caestus, on l.; a defeated Eros on ground, on r., supported by a third Eros holding palm branch. Sard. [cf. Nos. 848, 849.] *Blacas Coll.*

890. Erotes, two, clasping hands, to wrestle. Sard. *Blacas Coll.*

891. Eros with inverted torch in r. hand, supporting a fainting Eros. Sard. *Blacas Coll.*

892. Erotes, two, setting cocks to fight. Amethyst.

893. Erotes, two; between them, flaming altar; Eros on l. approaches altar with torch; Eros, on r., leaves it with banner? Sard. *Constantinople?*

894. Erotes, two, supporting shield, on which is a Victory driving a quadriga to r. Paste. [cf. Pierres de Stosch, II., No. 722.]

895. Erotes, two; the one stands on l., with hands bound behind back; near his hands a butterfly. The other on r., kneels at anvil hammering some object. Sard.

896. Erotes, four, moving to r. in Bacchic procession; the first holds casket (?), the second a wreath; the third rides on goat and carries thyrsus; the fourth plays on double flutes; behind him, an altar. Chalcedony. *Castellani Coll.*

897. Erotes, two; the one on l. stands leaning on inverted torch; the other on r. holds palm branch (?) in l. hand, turns head upwards, and holds r. hand above face. Onyx. Cameo. *Blacas Coll.*

898. Erotes, two, playing with bear, seated to r.; one is seated on back of bear, and the other tries to open its mouth with hands and feet. Sard. *Payne Knight Coll.*

†899. Erotes, two, playing with bear. Design similar to No. 898, but reversed. Sard. *Pulsky Coll.*

†900. Erotes, three, sailing in an open shell, with mast and sail; two haul at ropes, the third has caught a fish with rod and line. Sard. *Tarentum.* *Castellani Coll.*

901. Erotes, four, gathering grapes; two among branches of vine, two below; basket suspended from branch. Jasper, fragment.

902. Eros issuing from lotus flower; palm branch in field. Sard. *Blacas Coll.*

903. Eros, bust of, to front; necklace of ivy leaves and berries. Paste. Cameo.

904. Eros, bust of, in profile to r. Paste. Cameo.

†905. Eros, bust of, in profile to r. Onyx. Cameo. *Castellani Coll.*

906. Eros, bust of, to front; necklace of bullae. Sard. *Blacas Coll.*

907. Graces, three, nude, embracing. Paste.

908. Graces? Two female figures, tall, nude, standing face to face, and holding each other by hand. Onyx. Cameo. *Castellani Coll.*

†909. Hermaphrodite, reclining half draped on a rock, on which is a lion's skin, attended by three Erotes; one plays on lyre, another on syrinx, and the third holds fan in shape of ivy leaf; in background, a tree. Onyx. Cameo. *Nott Coll.*

This design is of very frequent occurrence. In many instances the stone is certainly modern, but it seems impossible to say which examples have the best claim to be considered antique. That there existed an antique design of the same character is proved by a drawing in a MS. of the 15th century. [Chabouillet, Gazette Arch., 1886, p. 22.]

†910. Hermaphrodite and Erotes; similar to last, but small. Sard. *Castellani Coll.*

911. Hermaphrodite, draped round legs, reclining on rock, on which is lion's skin, and surprised by Pan and Silenus; tree in background. Paste. Cameo.

912. Female figure, nude, standing to l. and drawing water at well, above which is a term of Priapus. Paste. [King, II., pl. 29, fig. 10.]

913. Term of Priapus, to front; shoulders draped. Amethyst.

914. Sacrifice to Priapus. Three female figures approaching from l. an altar, beside which is a tree; on tree a term of Priapus; a pair of cymbals suspended from tree. Chalcedony, fragment. [Raspe, 5287.]
Townley Coll.

915. Priapus, nearly to front, with three ears of corn in l. hand, and three poppies on r. side. Sard. [Raspe, 5216.] *Townley Coll.*

916. Priapus, to r., raising drapery with both hands. Sard. *Townley Coll.*

917. Priapus, to l., raising drapery with both hands; sickle in r. hand. Sard. [Raspe, 5211.] *Townley Coll.*

918. Demeter, draped, standing to front, and looking to r.; two ears of corn in r. hand, dish of fruit in l. Sard.

919. Demeter, draped, standing to front, and looking to r.; two ears of corn in r. hand, dish of fruit (?) in l.; ant in field. Sard.

920. Demeter, standing to front; two ears of corn in r. hand; l. hand rests on knotted rod. Inscribed CERERI. Burnt agate.

921. Demeter stooping to r., gathering ears of corn into basket before her. Paste.

922. Demeter and Triptolemos, both standing to front. Demeter has two ears of corn in r. hand, dish of fruit in l.; Triptolemos has fruit (?) in r. hand, two ears of corn in l. Sard. *Castellani Coll.*

923. Triptolemos (?) receiving corn from Gaia (?), who is seen half out of the ground; an ear of corn in her l. hand, and another on her head. Agate.

924. Triptolemos, standing to l.; short staff in l. hand, two ears of corn in r.; at his feet wicker basket, with serpent. Paste.

925. Triptolemos, draped and bearded, driving chariot to r., drawn by two serpents. Red jasper. *Townley Coll.*

926. Persephonè ? Upper part of ideal female head in profile to r., wearing wreath of wheat and poppies. Onyx cameo, fragment.

927. Persephonè, head of, in profile to r., with diadem and wreath of corn. Sard. *Blacas Coll.*

928. Persephonè, bust of, to l.; l. shoulder bare; flaming torch before her.

929. Bonus Eventus, nude, standing to front, pouring libation from patera over altar; two ears of corn in l. hand; tree behind altar. Sard. *Townley Coll.*

930. Bonus Eventus, nude, standing to front; two ears of corn in r. hand; patera with deer on l. hand; drapery over l. arm. Black jasper. [Raspe, 2005.] *Cracherode Coll.*

931. Hephaestos, head of, in profile to r., bearded; wears pileus. Paste.

†932. Hephaestos (?), seated at altar, heating tip of an arrow (?); before him, Aphroditè and Eros; helmet at his feet; quiver at back of his seat; Aphroditè holds inverted torch. Sard. *Blacas Coll.*

933. Nymph, seated to front, with infant Dionysos on l. arm; on l., stooping over her, a bearded Silenus; on r. a nymph, who plays with the child. Paste. Cameo.

934. Nymph and satyr seated on rocks, playing with infant Dionysos, who is carried on arm of nymph. Paste. Cameo, fragment.

935. Satyr, kneeling on r. knee to r., with infant Plate G.
Dionysos seated on his l. knee; thyrsus in r., grapes in l. hand of Dionysos. Sard. [King, II., pl. 27B., fig. 9.] *Blacas Coll.*

936. Infant Dionysos supported on back of panther by nymph on l.; bunch of grapes in l. hand; panther led to r. by young satyr with a rope. Amethyst. *Payne Knight Coll.*

937. Infant Dionysos riding on goat to r., led by satyr. Sard. *Townley Coll.*

938. Satyr and infant Dionysos. Young satyr, seated on rocks to l., pours from oinochoè, raised in r. hand, into a patera held up by Dionysos, who sits before him on rock, and leans against his knee. Onyx. Cameo. *Castellani Coll.*

939. Satyr and infant Dionysos. Young satyr, seated on rocks to l., holds out bunch of grapes to Dionysos on l., who tries to reach them; pedum in l. hand of satyr. Paste.

940. Satyr and infant Dionysos. Young satyr, standing to r., holds Dionysos on l. knee, and pipes to him; behind, a tree. Paste.

941. Infant Dionysos, riding on panther to r.; kantharos in r. hand, thyrsus in l. Paste.

942. Boy Dionysos, head of, in profile to r., with diadem. Paste.

943. Dionysos, youthful, to r., leaning back against Semelè, who supports him in her arms. Paste. [cf. group on Etruscan mirror, Gerhard, Etrusc. Spiegel, I., pl. 83.]

944. Dionysos, youthful, standing half to l., drapery round legs; l. elbow resting on head of ithyphallic figure; thyrsus in l. hand; pours from kantharos with r. hand; panther at feet looks up. Sard. *Townley Coll.*

†945. Dionysos, youthful, standing to front, drapery round legs; l. arm resting on long thyrsus; pours from kantharos with r. hand; panther at feet looks up. Sard. *Castellani Coll.*

946. Dionysos, youthful, standing to front, l. hand resting on long thyrsus; pours from kantharos with r. hand; panther at feet looks up. Nicolo. *Blacas Coll.*

947. Dionysos, nude, seated on a car and drawn to l. by two panthers; on the panthers are two Erotes, of whom one blows a pipe, and one waves a palm-branch. Sard. *Blacas Coll.*

948. Dionysos, youthful, reclining on back of panther running to r.; thyrsus in r. hand. Paste.

949. Dionysos, youthful, seated on rocks to r., draped round legs; kantharos and phialè (?) in l. hand; in front of him, thyrsus and altar. Paste. Cameo, fragment.

950. Dionysos, youthful, standing to front, with legs crossed, and resting r. hand on long thyrsus; thin drapery over legs and floating behind shoulders. Paste.

951. Dionysos, youthful, standing to l., leaning l. arm on small figure on pedestal at his side; r. hand rests on long thyrsus. Paste.

952. Dionysos, youthful, standing to front, with legs crossed, and l. elbow resting on column; he looks at mask held out in r. hand; thyrsus at side. Banded agate.

953. Dionysos (?), youthful, standing to front, draped round legs, with l. elbow resting on pedum; holds tragic mask near head with both hands. Paste.

954. Dionysos, youthful, standing to front, draped round legs; r. elbow rests on column; thyrsus in l. hand. Garnet. *Castellani Coll.*

955. Dionysos, youthful, standing to r., thyrsus in l. hand, r. hand placed on thigh; drapery passing from arm to arm, behind. Sard. *Castellani Coll.*

956. Dionysos, youthful, seated in car, drawn to r. by two oxen; thyrsus in l. hand, kantharos in r. Sard. *Bequeathed by Sir W. Temple.*

957. Dionysos, bearded and heavily draped, standing to l.; r. hand rests on thyrsus, l. hand on hip. Sard. [Raspe, 4201.] *Townley Coll.*

958. Dionysos, bearded and draped, moving to r.; thyrsus in l. hand, kantharos in r.; at his feet a panther. Paste.

959. Dionysos, bearded and draped, standing to r.; thyrsus on l. shoulder, kantharos in r. hand. Inscribed L·VOLCEIVM·PAVLVM. Banded agate. *Hertz Coll.*

960. Dionysos, bearded and draped, standing to r.; thyrsus in l. hand, kantharos in r.; before him infant, seated on altar, holding up bunch of grapes; behind, and on a smaller scale, Hermes, with petasus, caduceus, purse, and accompanied by ram. Plasma. [Raspe, 4200.] *Cracherode Coll.*

961. Dionysos, bearded head of, in profile to r., wearing wreath of ivy. Sard. *Blacas Coll.*

962. Dionysos? Ideal bearded head in profile to r. Brown sard. *Blacas Coll.*

963. Dionysos, bust of, bearded, in profile to l., with long hair twisted in plaits round the head, and partly falling down back. Sardonyx. *Blacas Coll.*

964. Dionysos, bearded head of, in profile to r., with taenia. Sard. *Blacas Coll.*

965. Dionysos, terminal bust of, face partly turned to r.; bearded and wearing taenia. Sard.

†966. Dionysos? Terminal bearded head in profile to r. Sard.

This resembles a copy of the so-called head of Plato at Naples, which is more probably a head of Dionysos.

967. Dionysos, bearded head of, to front, wearing wreath of ivy. Green jasper. Cameo. *Blacas Coll.*

968. Dionysos, youthful, reclining on rocks, thyrsus in l. hand; beside him three Erotes, two of whom are wrestling; on r., on smaller scale, Athenè, with Victory on r. hand, spear in l. hand, and shield at feet. Paste.

969. Dionysos, youthful, moving to l., supported by Eros; thyrsus in r. hand. Paste.

970. Dionysos, with Ariadnè seated on his knees, on car drawn to r. by two panthers led by winged Eros; both figures draped round legs; Ariadnè holds thyrsus in r. hand. Onyx. Cameo. *Payne Knight Coll.*

971. Dionysos and Ariadnè riding on panther to r. Paste. Cameo. *Blacas Coll.*

972. Dionysos and Ariadnè, seated back to back on a rock, both draped round legs. Paste. Cameo, fragment.

973. Dionysos and Ariadnè, or Maenad. Dionysos, nude, seated on rock to l.; before him stands a draped female figure, with l. arm round his neck, and holding thyrsus in r. hand; oinochoè at side of rock. Onyx. Cameo. *Mertens and Castellani Colls.*

974. Ariadnè (?), seated on rock to r., draped round legs; r. hand rests on rock, l. arm, broken off above elbow, has been extended. Onyx. Cameo, fragment. [Raspe, 15306.] *Townley Coll.*

975. Dionysos and Ariadnè moving to r. Dionysos has thyrsus in l. hand, and r. hand round neck of Ariadnè, who holds her skirt with r. hand. Paste. Cameo.

976. Dionysos, seated on rock to l., with kantharos raised in r. hand; before him reclines Ariadnè (?), draped round legs, r. arm resting on his knee, phialè in her r. hand; in field, a tree, and figure of Pan? Paste. Cameo.

977. Ariadnè, head of, in profile to r., with ivy wreath; beneath, wicker basket? Paste.

978. Ariadnè, head of, in profile to l., with ivy wreath. Paste.

979. Ariadnè, bust of, in profile to r., with ivy wreath and diadem; nebris tied in knot on r. shoulder. Paste.

980. Ariadnè, head of, in profile to l., with ivy wreath; long tresses fall on neck. Sardonyx. Cameo.
Payne Knight Coll.

981. Silenus, bust of, to front, wearing ivy wreath; drapery on shoulders. Sard. *Castellani Coll.*

982. Silenus, bust of, to front, wearing ivy wreath; drapery on shoulders, r. hand across breast. Amethyst.

983. Silenus, head of, in profile to r., wearing ivy wreath. Inscribed ϹΕΛΕVΚ in modern letters. Sard.
Blacas Coll.

984. Silenus, head of, in profile to l., wearing ivy wreath; in front, head of goat. Sard. [Raspe, 4519.]
Cracherode Coll.

†985. Silenus, head of, in profile to l., with ivy wreath. Plate H.
Inscribed ΥΛΛΟΥ. Amethyst. *Blacas Coll.*

The stone is said by King to be a Bohemian amethyst, and the work, therefore, modern [Arch. Journ. XXIV., p. 206.]

986. Silenus, from waist upwards, reclining to r.; l. hand raised, as if beckoning. Paste. Cameo.

987. Silenus, standing, half turned to r.; thyrsus in l. hand. Sard.

988. Silenus, moving to l., with wine-skin on l. shoulder; r. hand raised; behind, Palladium on cippus. Banded onyx. *Townley Coll.*

989. Silenus, standing to front, resting l. arm on large amphora, and l. hand on thyrsus; r. hand pours from kantharos down to panther at his feet. Amethyst.
Blacas Coll.

990. Silenus, standing to front, resting l. arm on large amphora; rod in l. hand and bunch of grapes in r. hand. On the amphora is figured a panther with thyrsus; from the mouth of the amphora hangs a bunch of grapes. Amethyst. *Blacas Coll.*

Perhaps a copy of an amethyst in the Stosch Collection (II., No. 1469; Toelken, III., 990), on which Silenus holds a long thyrsus, and the figure of the panther is more intelligible.

991. Silenus, seated to r. on rock covered with lion's skin, giving drink from kantharos to a panther which stands on hind-legs; behind, thyrsus; on r. remains of part of leg of Dionysos. Onyx. Cameo, fragment. *Strozzi and Blacas Colls.*

992. Silenus, standing to front, playing on lyre; chlamys falls from shoulders behind. Red jasper. *Townley Coll.*

993. Silenus, seated to r. on rock covered with lion's skin, playing on lyre; before him remains hand of figure, the rest broken away. Onyx. Cameo, fragment. *Blacas Coll.*

†994. Silenus, standing to l., playing on double flute; chlamys falls from r. shoulder. Plasma. *Castellani Coll.*

995. Silenus, seated nearly to front on rocks, drinking from bowl in r. hand; pipes in l. hand, and thyrsus leaning against rocks. Paste. *Townley Coll.*

996. Silenus, staggering to l.; thyrsus in l. hand. Amethyst. *Blacas Coll.*

997. Silenus, riding to r. on mule; kantharos in r. hand; thyrsus with wreath in l. Sard. *Blacas Coll.*

998. Dionysos, bearded, and draped round legs, seated on rocks to r., with thyrsus in l. hand and r. extended towards bowl held by satyr, who also has thyrsus; the other satyr pours wine from a skin into the bowl. Sard. *Blacas Coll.*

†999. Dionysos and two satyrs, similar in subject to last. Banded sard. *Castellani Coll.*

1000. Silenus lying under a tree; two satyrs try to lift him by his arms. Paste. Cameo.

†1001. Silenus, advancing to front, supported by young satyr, who has pedum in l. hand; pipe beneath in exergue. Onyx. Cameo. *Hertz and Castellani Colls.*

1002. Silenus and maenad, reclining together; at their feet, Eros playing on lyre. Onyx. Cameo.
Payne Knight Coll.

1003. Silenus and maenad reclining together on rocks covered with skins; Silenus holds kantharos in l. hand, giving drink to a panther from it. On r. remain head and arms of satyr playing on double flute; in background, a tree. Sardonyx. Cameo, fragment.
Payne Knight Coll.

1004. Silenus on r. and nymph on l., standing to front, embracing. Paste. Cameo.

1005. Silenus on l., threatening to flog Eros, who is held up by two other Erotes; in the background, a column. Onyx. Cameo. *Castellani Coll.*

1006. Silenus, beating cymbals, moving to r., before mule ridden by Eros, playing on flute. Sard. *Blacas Coll.*

1007. Bacchic scene under a canopy, among rocks and trees; Silenus stands playing on double flute; before him, a figure reclining beside a krater; one male figure on l., grasping stem of tree; one seated female and two male figures on r. Paste.

1008. Silenus and two nymphs offering a sacrifice at altar before small shrine on rocks; the nymph on r. plays on double flute; the other, in centre, lays offering on altar. Silenus, on l., approaches, bearing dish of fruit on shoulder. Paste. Cameo. [cf. Müller-Wieseler, Denkmäler, pl. 49, No. 610.]

1009. Silenus, on l., presenting a basket to draped and seated female figure on r., perhaps Demeter, who raises veil from it. Onyx. Cameo. [Raspe, 5430; Arch. Zeit., 1849, pl. 6, fig. 8, p. 59; Müller-Wieseler, Denkmäler, pl. 49, No. 609.] *Townley Coll.*

1010. Silenus, standing to front, resting r. arm on a term; in field, a small term of Priapus. Sard.

1011. Three Satyrs, two of whom carry the third Plate H.
between them to r., his arms round their necks; thyrsus in l. hand of middle satyr; archaistic in style. Paste.

1012. Satyr, head of, in profile to r., youthful, wearing wreath of ivy, and taenia. Inscribed S. P. Red jasper.
Townley Coll.

1013. Satyr, head of, in profile to l., very youthful. Paste. Cameo.

1014. Satyr, bust of, in profile to r.; wears wreath of ivy, and panther's skin on shoulders. Onyx. Cameo.
Blacas Coll.

1015. Satyr, head of, to front, youthful, slightly turned to r. Sard. Cameo. *Blacas Coll.*

1016. Satyr, head of, to front, youthful, slightly turned to r. Sard. Cameo. *Castellani Coll.*

1017. Satyr, head of, to front, youthful; on brow, short horns of which one is wanting. Sard. Cameo.
Castellani Coll.

†1018. Satyr, head of, to front, laughing, leaning to r. side, youthful. Inscribed ΑΛΛωΝΙΟΥ. Jacinth? [cf. Raspe, pl. 39, No. 4510.] *Payne Knight Coll.*

†1019. Satyr, laughing, bust of, to front, with ivy wreath, long hair, and drapery on r. shoulder. Pale plasma. *Cetona.* *Castellani Coll.*

1020. Satyr, standing on tiptoe to r., in attitude of pugilist. Inscribed LYCOREVS. Nicolo. [cf. Pierres de Stosch, II., Nos. 1515, 1516.]

1021. Satyr, running to r., with l. leg thrown back; thyrsus extended in r. hand, kantharos in l. Nicolo.
Blacas Coll.

1022. Satyr, in frenzy, moving to r., head thrown back; thyrsus extended in r. hand, kantharos in l.; lion's skin on l. arm; overturned vase and ivy wreath at his feet. Sard. [cf. Pierres de Stosch, II., Nos. 1567–1570.]
Blacas Coll.

1023. Satyr, rushing in frenzy to r.; similar in type to No. 1022. Sardonyx. Cameo. *Blacas Coll.*

1024. Satyr, rushing in frenzy to r., head thrown back; panther's skin round shoulders; thyrsus in l. hand, kantharos in r. Paste.

1025. Satyr, standing to front, holding up tragic mask with both hands. Paste.

1026. Satyr (or Dionysos?), reclining on rocks, and holding with r. hand the mouth of a panther which lies before him; in background, a statuette, kantharos and goat's head. Onyx. Cameo. *Castellani Coll.*

1027. Satyr, rushing to l., with thyrsus in outstretched r. hand, and drapery on r. arm; on l., stump of tree, and overturned oinochoè. Inscribed ΙΛΛ. Jacinth, fragment. *Payne Knight Coll.*

1028. Satyr, running to r.; cup raised in l. hand, grapes in r.; vase before feet. Plasma. *Blacas Coll.*

1029. Satyr, to r., in attitude of surprise, with both hands raised; before feet, palm-branch in vase. Plasma.

1030. Satyr, bearded, bending to r., pouring wine from skin into large krater. Inscribed ЄΥΟΨΛ. Sard. [Raspe, 4624.] *Hamilton Coll.*

1031. Satyr, running to r.; l. hand holds thyrsus and large amphora before him. Burnt sard. *Townley Coll.*

1032. Satyr, bearded, to r., with crater in r. hand, pedum in l.; skin on l. shoulder. Paste. Cameo.

1033. Satyr, dancing, nearly to front; pedum in l. hand; syrinx on rocks beside him. Paste.

1034. Satyr, nearly to front, dancing and playing on double flute; wears panther's skin. Onyx. *Blacas Coll.*

1035. Satyr, running to r., and playing on double flute; wears panther's skin. Sard. *Blacas Coll.*

†1036. Satyr, seated to r. on panther's skin, chin resting on l. hand; double flute in r. hand. Inscribed NICOΛΛC. Black jasper. *Blacas Coll.* Plate H.

Cf. gem in Stosch (Gemmae Ant. Caelatae, pl. 44), afterwards in the Marlborough Coll. Probably this and the following gem have been copied from the plate in Stosch's work. It has been questioned whether the inscription should be read Νι(κ)όλας (C. I. G. No. 7228), or Nicomac(hus). Perhaps the inscription is intended to imply that this satyr with flutes belonged to Nicomachus, the flute-player, who, according to Pliny (xxxvii., 7), possessed a large collection of gems, though chosen without judgment.

†1037. Satyr, seated to r., similar in all respects to No. 1036, but somewhat larger. Inscribed NICOΛΛC. Black jasper. *Blacas Coll.*

1038. Satyr (?), bearded, seated on ground to r., and holding syrinx. Paste. Cameo.

1039. Satyr, moving on tiptoe to l., holding hare in r. hand, pedum in l. Nicolo. *Castellani Coll.*

1040. Satyr, standing to r., playing on syrinx; dog leaps up to him. Banded onyx. *Blacas Coll.*

1041. Satyr, kneeling to r., making an ivy wreath; syrinx in field before him; double flutes in exergue. Sard. *Castellani Coll.*

Cf. gem signed ΤΕΥΚΡΟΥ (Pierres de Stosch, II., No. 1494).

1042. Satyr, seated to r. on seat covered with panther's skin, dancing on l. foot an infant satyr. Paste. [Raspe, pl. 39, No. 4788; cf. Pierres de Stosch, II., No. 1512.]

1043. Satyr, standing to r. on l. foot, dancing Eros on r. foot. Paste. *Blacas Coll.*

1044. Satyr, standing to r. on r. foot, dancing infant satyr on l. foot; cable border. Sard. *Castellani Coll.*

1045. Satyr, standing to r., with l. foot raised on stump of tree, and holding infant satyr (or Dionysos) on l. knee. Paste.

1046. Satyr, running to r., with young satyr kneeling on his shoulders. Nicolo. [King, II., pl. 30, fig. 4.] *Castellani Coll.*

1047. Satyr, running to r., with young satyr kneeling on his shoulders. Inscribed VMPO. Nicolo.

1048. Satyr, bust to front, wearing nebris, and holding infant Dionysos on r. shoulder; satyric mask on breast; infant Dionysos holds thyrsus. Sard. *Payne Knight Coll.*

1049. Satyr (?), leaning on stick, and carrying another satyr on back to r. Paste. *Blacas Coll.*

1050. Satyr, bearded, seated on rock covered with panther's skin, conversing with youth who holds flute (?) in l. hand. Paste.

1051. Satyr, standing on r. leg, and raising l. foot, from which a draped and seated figure extracts a thorn; the satyr has drapery and pedum in l. hand; behind seated figure, a tree. Nicolo. [cf. Pierres de Stosch, II., No. 1530, smaller and ruder.] *Castellani Coll.*

†1052. Two Satyrs (?) on either side of a burning altar; nude figure on r. kneels on l. knee and plays flute; figure on l., half draped and seated, holds some object above the altar. Sard. *Blacas Coll.*

1053. Satyr, on r., pouring wine from a skin into patera held up by maenad who reclines on rock; tree behind. Paste.

1054. Satyr, stooping to l., endeavouring to lift a nude female figure, who kneels with back turned to him. Paste.

1055. Satyr, holding by l. arm a half draped nymph who stretches out her r. hand towards tree, round which is serpent. Lapis lazuli. *Blacas Coll.*

1056. Satyr, on r., seated on rock, places r. hand under chin of goat before him. Nicolo. *Blacas Coll.*

1057. Satyr, bearded, seated on ground to r., places r. hand under chin of goat before him. Inscribed SAOC. Banded agate.

1058. Satyr, bearded, seated on rocks to r., placing r. hand under chin of a goat before him. Onyx. Cameo. *Blacas Coll.*

1059. Satyr, seated to r. on ground, under vine, milking a goat. Burnt nicolo. *Blacas Coll.*

1060. Satyr, milking goat, to r.; above, eagle in tree devouring hare. Red jasper. *Bequeathed by Sir W. C. Trevelyan.*

†1061. Maenad (?), bust of, to front, with ears and face of satyr, but with female breasts; ivy wreath on head, thin drapery fastened on r. shoulder. Sard. *Blacas Coll.*

1062. Maenad, bust of, to front, wearing wreath of ivy; thyrsus in r. hand, over her r. shoulder; nebris on r. shoulder. Paste.

1063. Maenad, bust of, to front, wearing ivy wreath, and nebris fastened on l. shoulder. Paste.

1064. Maenad, head of, to front, slightly turned to r., wearing wreath of ivy. Sard. *Castellani Coll*

1065. Maenad, bust of, in profile to r., wearing wreath and nebris; in field, thyrsus. Sard. *Calvi. Castellani Coll.*

†1066. Maenad, head of, in profile to r.; wearing ivy wreath, diadem, and nebris. Sard. [King, II., pl. 28, fig. 1.] *Sicily.* *Pulsky and Castellani Colls.*

Plate H. 1067. Maenad, head of, in profile to r., wearing ivy wreath. Paste, lower part broken away.

1068. Maenad, bust of, to r.; flowing hair, drapery fastened on r. shoulder. Jacinth.

1069. Maenad, head of, in profile to r., wearing wreath and diadem; branch in field. Sard. *Castellani Coll.*

1070. Maenad, head of, in profile to r., wearing ivy wreath; thyrsus behind. Sardonyx. Cameo. *Blacas Coll.*

1071. Maenad, stooping to l., playing on double flute; l. foot raised on rock, drapery round legs; bird before her. Nicolo. [Mus. Flor., I., pl. 93, fig. 6.] *Blacas Coll.*

†1072. Maenad, in frenzy, kneeling on altar before term of Priapus, draped round legs, and holding up small figure of a flute-player; on r. a smaller maenad seated in a basket (?) drinking from a vessel, and holding thyrsus. Sard. [cf. Maffei, III., pl. 56; Gerhard, Ges. Schriften, pl. 25, fig. 10; Müller-Wieseler, Denkmäler, pl. 45, No. 569; Mariette, II., pl. 41.] *Payne Knight Coll.*

1073. Nude female figure, standing with back turned to front, legs crossed, head to r.; playing on double flute; drapery flying from shoulders. Sard? *Castellani Coll.*

1074. Nude female figure, playing on double flute, as last, No. 1073, but with head turned to l. Sard. *Payne Knight Coll.*

1075. Maenad, standing half turned to r., resting r. hand on tall amphora; knees bent and head sinking forward; patera in l. hand, and drapery falling over l. arm; thyrsus behind amphora. Garnet. [King, II., pl. 28, fig. 7, where object in l. hand is wrongly drawn as a wreath.] *Blacas Coll.*

1076. Maenad (?), draped, moving to r., and holding thyrsus (?) with both hands. Jacinth, fragment.

1077. Maenad, draped, dancing to r., thyrsus in r. hand; l. hand raises drapery from l. shoulder. Paste. Cameo.

1078. Maenad, dancing in frenzy, to l., head thrown back; r. hand raises drapery from shoulder; drapery floats behind so as to leave her almost nude; thyrsus in l. hand. Onyx. Cameo. *Blacas Coll.*

1079. Maenad (?), upper half turned to r., resting head on r. hand; wears ivy wreath, and chiton fastened on r. shoulder. Paste. Cameo.

1080. Maenad dancing, with back turned to front, draped and holding up crotala. Paste. Cameo.

1081. Pentheus, cutting down vine, on r.; axe raised behind head with both hands. Sard. [cf. Raspe, pl. 40, No. 5835.] *Townley Coll.*

1082. Agauè in frenzy rushing to r., with head of Pentheus in r. hand, and sword in l. Sard. *Vannutelli and Castellani Colls.*

1083. Hebè (?), nude, standing to r., bunch of grapes in r. hand, and bundle of rods (?) in l. Onyx. Cameo. *Blacas Coll.*

1084. Hebè (?), standing to r., raising a patera to lips; behind, vine; at feet, vase with palm branch; drapery hangs from shoulder behind. Sard. [cf. Pierres de Stosch, II., No. 1465.] *Blacas Coll.*

1085. Young Pan, head of, in profile to r. Paste.

1086. Aegipan to l., with body of goat. Sard. *Blacas Coll.*

1087. Pan, head of, to r., bearded, with horns; syrinx in field. Sard. *Blacas Coll.*

†1088. Pan, head of, half turned to r., and deeply cut. Inscribed CKVΛΛ. Amethyst. [Stosch, Gemmae Ant. Cael., pl. 58; Mus. Flor., II., pl. 9, fig. 3; Raspe, 3971; Köhler, III., p. 74, 272; Brunn, II., p. 580; King, Arch. Journ. XXIV., p. 206; cf. No. 606.] *Strozzi and Blacas Colls.*

If genuine, this inscription, Σκύλα[ξ, is probably not the name of the artist.

1089. Pan, head of, half turned to l., and deeply cut; a replica on a smaller scale of last. Sard. *Payne Knight Coll.*

1090. Pan, bust of, to front, with human face, but goat's beard, horns, and ears; wears wreath of grain. Inscribed ΠΑΝ ΜΥϹΤ. Red jasper. *Castellani Coll.*

1091. Pan surprising reclining nymph. Plasma. [King. II., pl. 29, fig. 6.] *Blacas Coll.*

1092. Pan held back by a young satyr from a draped female figure seated at base of statue of Eros; an Eros holding a torch, stands between Pan and nymph making a gesture of alarm. Onyx. Cameo, fragment.
Found at Ostia, 1804. *Blacas Coll.*

1093. Pan, on r., with a goat's skin full of fruits, approaches female figure seated on rocks, draped round legs, and holding lyre in l. hand; behind her a torch; tree in background. Sardonyx. Cameo. [Raspe, 15305.] *Townley Coll.*

1094. Pan and nymph, seated on rocks opposite each other. Pan on l. plays on syrinx; the nymph, draped round legs, rests r. hand on staff; between them a tree and a draped male term on a pillar. Sardonyx. *Blacas Coll.*

1095. Pan on l., and Eros on r., wrestling; on l., term on cippus; on r., tree and vase. Onyx. Cameo. *Townley Coll.*

1096. Pan seated on rocks to l., holding on l. arm infant Dionysos, and in r. hand bunch of grapes, towards which a goat is springing. Red jasper.

1097. Three Panes, struggling with goat. Onyx. Cameo. *Castellani Coll.*

1098. Pan drawing chariot to r., driven by infant Dionysos? Sard. [Raspe, 15266.] *Townley Coll.*

1099. Pan, holding up goat on hind-legs, before him. Burnt sard. *Townley Coll.*

1100. Pan and goat, in butting attitude towards each other; pedum on ground between them. Onyx. Cameo. *Castellani Coll.*

1101. Pan, carrying hare and bird to r., slung to ends of stick on shoulder; bunch of grapes in r. hand; vines in background. Nicolo.

1102. Assembly of gods. The following can be identified: Zeus with diadem, Athenè in full armour, Apollo with lyre, Hermes with caduceus, Ares in armour, Hades (?), and Poseidon with trident. Inscribed ΕΚΚΛΗΣΙΑ ΘΕΩΝ ΕΝ ΟΛΥΜΠΩ (ἐκκλησία θεῶν ἐν Ὀλύμπῳ). Sard, somewhat burnt. [Revue Arch., XXXVIII., p. 143.] Plate H.

1103. Helios, radiate head of, half turned to l.; perhaps intended for portrait of Alexander the Great as Helios. Sard. [Raspe, 3064; Encyc. Brit., 9th ed., X., pl. 1, fig. 16.] *Cracherode Coll.* Plate H.

1104. Helios, radiate head of, in profile to r.; seven stars in field, one between each pair of rays; crescent in front. Paste.

1105. Helios, standing on Mount Argaios, radiate, patera in l. hand, sceptre in r.; on l., crescent; on r., star. Inscribed ΑΡΓΑΙΟϹ. Red jasper. [cf. Pierres de Stosch, II., No. 81; Mus. Flor., II., pl. 73, fig. 1; coins of Caesareia, Head, Hist. Numorum, p. 633.]

Blacas Coll.

1106. (*a.*) Helios, driving quadriga to front; radiate; patera in l. hand. Rude work, with the wheel. (*b.*) City of Caesareia, veiled head of, in profile to l., wearing Mount Argaios as a crown. Inscribed ЄVTVXI BOKONTI. Serpentine. *Hamilton Coll.*

For the device (*b.*), compare a copper coin of Caesareia of Gordian III., in Br. Mus. Rev. Female head, veiled, wearing Mount Argaios. Date 244 A.D. [cf. Mionnet, IV., p. 436, No. 206. According to Mionnet, the head is that of Tranquillina, which is very doubtful.]

1107. Mount Argaios; above, a wreath; beneath, head of goat. Red jasper.

1108. Draped figure, with radiate head, patera in l. hand, cornucopia in r.; tripod at side. Victory approaches, holding up wreath in l. hand, and having palm branch in r. Onyx. *Castellani Coll.*

1109. Selenè, in chariot drawn to r. by two mules. Sard.

1110. Selenè (?), in biga drawn to l. by two prancing horses. Sardonyx. Cameo. *Castellani Coll.*

1111. Eos (?), nude, seated on rock with both hands raised; in field, sun, crescent moon, and two stars. Paste.

1112. Female figure, with flower (?) and poppy seed-vessel in her hands, standing upon Aries and Taurus conjoined; stars and crescent moon in field. Paste.

1113. Lunus, bust of, in profile to r., wearing Phrygian cap and chlamys; crescent moon at side. Sard. [King, II., pl. 16, fig. 4.] *Blacas Coll.*

1114. Lunus, bust of, in profile to r., wearing Phrygian cap, resting on crescent; star above. Burnt sard. *Strangford Coll.*

†1115. Sirius, radiate head of, to front, deeply cut; ears in form of oak leaves. Sard. [cf. Natter, Pierr. Grav., pl. 16; copy in Stosch Collection, II., No. 1240.] *Payne Knight Coll.*

The peculiar appearance of the ears is probably due to the fact that this is a copy on a smaller scale of a stone in the Bessborough Collection.

†1116. Sirius, radiate head of, to front, deeply cut. The ears are of nearly the same form as in No. 1115. Black jasper. *Blacas Coll.*

1117. Sirius, head of, to front. Red jasper. *Cracherode Coll.*

1118. Dioscurus, head of, to front, wearing Phrygian cap, ornamented with stars. Garnet. Cameo. *Cracherode Coll.*

1119. Dioscurus, helmeted head of, to r.; behind, sword. Paste.

1120. Dioscuri, standing to front, and looking towards each other; each rests hand nearest centre upon his spear, and holds drapery and caduceus (?) in other hand; star above the head of each; rude execution. Garnet, fractured. [cf. Pierres de Stosch, II., No. 1204.] *Tharros.*

1121. Dioscurus, riding to l. towards a second figure, now wanting; above, star and crescent. Garnet, fractured. *Hamilton Coll.*

1122. Dioscuri, standing to front, each holding horse and sceptre, and wearing cap, with a star above head. Paste.

1123. Dioscurus, carrying daughter of Leukippos in arms to l. He wears sword-belt, and stands with back turned to the front; she is draped. Paste. Cameo, fractured.

1124. Dioscurus, carrying daughter of Leukippos, as in last, No. 1123. Paste. Cameo.

1125. Hekatè (?), draped, walking to l., holding torch in r. hand, and skirt in l. Garnet. *Blacas Coll.*

1126. Hekatè, running to r., carrying two torches. Paste.

1127. Triple Hekatè; one figure holds two torches; the other two figures have swords and whips. Red jasper. [Raspe, 2055.] *Townley Coll.*

1128. Hekatè. Female figure, standing half turned to l., on a globe; she holds piece of drapery above her head with both hands, and has inverted torch in her r. hand; crescent on forehead. Yellow sard.

1129. Hekatè, draped, moving to r., with two torches. Red jasper. [cf. De la Chausse, Gemme Antiche, pl. 60.] *Presented by A. J. Hanmer, Esq.*

1130. Asklepios, head of, in profile to l., forehead and hind part wanting; serpent and staff in field. Sard, fragment. Inscribed within a tablet ΑΥΛΟΥ. [Stosch, Gemmae Ant. Cael., pl. 18; Mus. Flor., II., pl. 7, fig. 3; Raspe, 4083; King, II., pl. 15, fig. 9.] *Strozzi and Blacas Colls.* Plate H.

The inscription is condemned by Köhler (III., p. 179), who also suspects the stone. Stephani (ap. Köhler, III., p. 342) defends both stone and inscription, but supposes Aulus to have been the name of the owner, perhaps a physician. Brunn (II., p. 550) agrees with Stephani.

1131. Asklepios, bust of, in profile to r.; serpent and staff in field. Sard. *Blacas Coll.*

1132. Asklepios, standing to front, draped in himation, leaning l. arm on staff, round which serpent is twined. Sard. *Blacas Coll.*

1133. Asklepios, similarly treated to last, No. 1132, but reversed. Nicolo. *Blacas Coll.*

1134. Asklepios, standing to front within small temple, draped in himation, and leaning r. arm on staff, round which is serpent. Sard. *Castellani Coll.*

1135. Asklepios and Telesphoros, standing to front; Asklepios, draped in himation; r. hand rests on staff, round which is serpent. Telesphoros stands beside him. Agate.

1136. Asklepios and Hygieia, standing to front, and looking at each other. Sard.

1137. Hygieia (?), winged, standing to r., feeding serpent from patera. Sard.

1138. Hygieia (?), winged, standing to r., feeding serpent from patera; at her feet a shield (a reminiscence of wheel of Nemesis?). Sard. [King, II., pl. 26, fig. 9.] *Blacas Coll.*

1139. Hygieia, standing to front, placing her r. arm round neck of a female (Iaso or Panakeia?), and having in her l. hand a staff, round which is a serpent. Sard, fractured. [Journ. of Hellen. Studies, V., p. 98.] *Blacas Coll.*

1140. Nemesis, winged, and standing to l., with apple branch in l. hand; r. hand raises drapery from breast; wheel at her feet. Sard. *Blacas Coll.*

1141. Nemesis, winged, moving to r., with apple branch in l. hand; before her, large serpent; wheel at her feet. Red jasper, fractured.

1142. Nemesis, winged, and standing to r., with apple branch in r. hand, drapery raised from breast in l. hand; wheel at her feet. Sard.

1143. Nemesis (?), winged and draped, standing to r.; l. hand raises drapery from breast. Paste.

1144. Nemesis (?), similar to last. Paste.

1145. Victory, bust of, to front, head half turned to r.; wings on shoulders. Onyx. Cameo. *Fould and Castellani Colls.*

1146. Victory, bust of, to front, head half turned to r.; wings on shoulders, and chiton. Sard, fractured. [Mus. Flor., II., pl. 55, fig. 3.] *Strozzi and Blacas Colls.* Plate H.

1147. Victory, bust of, in profile to r., wearing necklace and earrings; wings on shoulders, and drapery. Paste. Cameo.

1148. Victory, winged, driving quadriga to l. The layers of the stone are made to give different colours to the horses. Sardonyx. Cameo. *Blacas Coll.*

1149. Victory, winged, driving quadriga to l., with whip in r. hand. The horses are alternately white and brown. Sardonyx. Cameo. *Blacas Coll.*

1150. Victory, winged, driving quadriga to l., and holding out wreath in r. hand; the horses rearing. Onyx. Cameo.

†1151. Victory, winged, driving biga to l. Sard. [Raspe, 7785.] *Cracherode Coll.*

1152. Victory, driving biga to l. Onyx. Cameo, fragment, restored in gold.

†1153. Victory, winged, and bearing palm branch, leading four prancing horses to r. Sard. [cf. King, II., pl. 35, fig. 7.] *Blacas Coll.*

1154. Victory, winged, kneeling to r. beside bull, which she is about to sacrifice; drapery over l. arm and leg. Paste. [Journ. of Hellen. Studies, VII., pl. E, fig. 5.]

1155. Victory, winged, stooping over a bull, which she sacrifices before a Palladium on a pedestal; at the foot of the pedestal, a serpent; drapery over l. leg of Victory. Paste. [Journ. of Hellen. Studies, VII., pl. E, fig. 1.] *Townley Coll.*

Cf. Pierres de Stosch, II., No. 1103, a paste, said to be antique, from the same mould as this.

1156. Victory, winged, kneeling to r. beside a bull, which she is about to sacrifice; drapery over l. arm and leg. Paste. [Raspe, pl. 45, No. 7754; Journ. of Hellen. Studies, VII., pl. E, fig. 6.] *Townley Coll.*

1157. Victory and bull, similar to last, but reversed; in background, an altar, wreathed with branches. Paste. [Encyc. Brit., 9th ed., X., pl. 1, fig. 22; Journ. of Hellen. Studies, VII., pl. E, fig. 7.]

1158. Victory to l., kneeling on a bull, which she is about to sacrifice at an altar, beside which is a statue of Artemis; drapery over r. leg. Paste.

†1159. Victory, advancing to front, with shield on l. arm, and diminutive trophy on r. shoulder; drapery over l. leg and floating behind. Sard.

1160. Victory, seated to r., draped, and holding shield on l. knee. Inscribed ΠδΕΙΟ. Grey jasper. [Raspe, 7723.] *Hamilton Coll.*

†1161. Victory, standing to r., adjusting a trophy; drapery hangs loosely on lower limbs; beside trophy, a spear, barbed at each end; attached to the spear is a waving scroll, inscribed ONATA, the name of the sculptor Onatas? Chalcedony. [King, II., pl. 26, fig. 8.] *Castellani Coll.*

1162. Victory, winged, draped round legs, standing to r.; l. foot raised on rock; on l. knee she holds shield with l. hand, and writes on it with r. hand. Paste.

1163. Victory, draped, flying to front, and holding in l. hand a shield, on which is a male head in profile to l. Paste.

1164. Victory, winged, draped, running to r., holding sword and sheath in l. hand. Paste.

1165. Victory, winged, draped, moving to r., having wreath in r. hand, and palm branch on l. shoulder. Red jasper, fractured. *Castellani Coll.*

1166. Victory, as last. Sardonyx. *Blacas Coll.*

1167. Victory, as last. Onyx, of three layers. *Blacas Coll.*

1168. Victory, winged, draped, standing to l., holding wreath (?) in r. hand, and palm branch in l. hand. Inscribed MNLI. Paste.

1169. Victory, winged, nude, standing to front, holding wreath in r. hand, and palm branch in l. hand; armour at feet. Sard. *Castellani Coll.*

1170. Victory, winged, draped, standing half turned to l., and holding palm branch, tied with a fillet, in l. hand. Inscribed ΕΦΧΛδ. Agate, fractured. *Townley Coll.*

1171. Victory, winged, draped, striding to r., on rudder, and holding wreath in r. hand, palm branch in l. Paste.

1172. Victory, winged, draped, standing to front, holding vine branch with bunches of grapes in l. hand, and raising skirt with r. Paste.

†1173. Victory (?), winged, draped, standing to r., with a foot resting on globe, holding rudder in l. hand, and lifting drapery from breast with r. Sardonyx. *Blacas Coll.*

1174. Victory, winged, draped, striding to l., with lyre in r. hand. Paste.

1175. Victory, winged, draped, standing to front on celestial globe; holds wreath in l. hand, and banner over r. shoulder, on which is inscribed ΕΥ ΠΟΥ. Sardonyx. *Castellani Coll.*

†1176. Victory, winged, draped, standing in tree, holding wreath in r. hand, and palm branch in l.; at foot of tree are two ears of corn, a sow and three pigs. Sard. *Townley Coll.*

1177. Victory, bust of, to front, winged. Inscribed T. VI·HIL. Burnt chalcedony? [Raspe, 7670.] *Hamilton Coll.*

1178. Victory, winged, draped, standing to r., wearing lion's skin, and having caduceus, trident, cornucopia, crescent, and bow. Paste.

1179. Victory (?), winged, draped, and helmeted, standing to l.; in r. hand, rudder and ear of corn; rude execution. Chalcedony? *Burgon Coll.*

1180. Victory (?), winged, draped, and helmeted, standing to front; rudder and ears of corn in r. hand, cornucopia in l. hand. Paste.

1181. Fortune, bust of, in profile to l.; wears loose-fitting, transparent chiton, and diadem; cornucopia in r. hand. Paste.

1182. Fortune (?), bust of, in profile to r.; r. hand points to mouth; cornucopia behind shoulder. Red jasper.

1183. Fortune (?), seated on chair to l., with feet resting on prow of vessel; roll in r. hand. Paste.

1184. Fortune, seated on chair to l., extending r. hand towards kneeling female figure; cornucopia in l. hand; both figures draped. Inscribed in exergue FORTV. Sard.
Mertens and Castellani Colls.

1185. Fortune, draped, seated to l. on rudder. Onyx? [Raspe, 8164.] *Townley Coll.*

1186. Fortune, draped, seated to front on Capricorn, which moves to r.; cornucopia in l. hand, thyrsus in r. Sard. *Hertz Coll.*

1187. Fortune, draped, standing to front, head turned to l.; rudder in r. hand, cornucopia in l. Onyx.
Townley Coll.

1188. Fortune, draped, standing to front; rudder and ears of corn in r. hand, cornucopia in l. Sard.

1189. Fortune, draped, standing half turned to l., with rudder and flower in r. hand, cornucopia in l. Sard.
Castellani Coll.

1190. Fortune, draped, standing half turned to l., with rudder, caduceus, and ears of corn in r. hand, cornucopia in l. hand; on her head, a flower; on the cornucopia, a bird, which a serpent seizes; star, crescent, wreath, palm branch (?), bow, sceptre (?), and club of Herakles in field. Bloodstone. [Raspe, 8158.] *Townley Coll.*

1191. Fortune, draped, standing to front, caduceus and ears of corn in r. hand, two cornucopiae in l.; at her feet, two quadrupeds and a rudder; a diminutive Victory places wreath on her head. Plasma?

1192. Fortune, half turned to l., looking at eagle; rudder in r. hand, cornucopia in l. hand; eagle stands on l., between two standards? Sard. *Townley Coll.*

1193. Fortune, standing half turned to l., rudder in r. hand, cornucopia in l. hand, towards which an Eros behind her raises his hand. Paste.

1194. Fortune and Hermes. Fortune stands on l., rudder in r. hand, cornucopia in l.; Hermes stands on r., purse in r. hand, caduceus in l.; cock and ram at his feet; above, scorpion. Sard.

1195. Fortune and Spes. Fortune is seated on chair to l., with cornucopia and patera; before her, Spes, standing at an altar, with flower in r. hand. Paste.

1196. Spes, standing to l., with flower in r. hand, and skirt of drapery in l.; drapery in archaistic manner. Plasma. *Townley Coll.*

1197. Spes, standing to front, with flower in r. hand, and skirt of drapery in l.; drapery in archaistic manner. Sard. [cf. Pierres de Stosch, II., No. 1832.] *Blacas Coll.*

1198. Justice, running to r., carrying scales in l. hand; draped. Paste.

1199. Kairos, bearded, with wings on shoulders and on heels, holding out pair of scales, and a butterfly. *Blacas Coll.*

1200. Kairos, bald on back of head, bearded, wings on shoulders and heels; runs to r., holding out scales in front, but without butterfly. Onyx. [See Arch. Zeit., 1875, pls. 1, 2.] *Blacas Coll.*

1201. Youth, standing to r., wearing chlamys; dish of fruit in l. hand, branch in r. Sard. *Sloane Coll.*

1202. Winged boy, with dish of fruit, walking to r.; behind him, a plant. Sard.

1203. Winged boy, plucking a great fruit from a small plant. Sard.

†1204. Winter, as a female, walking to r., wearing chiton, himation, cap, and buskins; on r. shoulder, a pedum, from the ends of which are slung a hare and two birds; in r. hand she carries a small boar by the hind-leg. Onyx. Cameo. *Townley Coll.*

An exact copy of a figure in a relief in the Villa Albani, and in a terracotta relief in Brit. Mus. [Zoega, Bassiril., I., pl. 52; Anc. Terracottas in Brit. Mus., pl. 27, fig. 51; Winckelmann, Mon. Ined. pl. 111; Montfaucon, Antiq. Expliq., V., Suppl., pl. 51.]

1205. (*a*) Saturn (?), standing to front, and looking to r.; harpè in l. hand; in r., a branch, which is nibbled by a goat; (*b*) goat standing on hind-legs before a plant, growing on a rock. Sard. *Burgon Coll.*

1206. Saturn (?), standing to front, and looking to l.; branch in l. hand, sickle in r.; goat at feet. Paste.

1207. Nymph (?), sleeping, half draped; in background, two goats on either side of a tree. Banded plasma.
Blacas Coll.

1208. Sarapis, head of, in profile to r., wearing modius, and surrounded by seven stars. Paste.

1209. Sarapis, head of, to front, wearing modius. Sard.
Blacas Coll.

1210. Sarapis, bust of, in profile to r., wearing modius, and horn of Ammon, from which spread four rays. Plasma. [Raspe, 1431.] *Townley Coll.*

1211. Sarapis (?), head of, in profile to r., bearded, and wearing mural crown. Red jasper. *Blacas Coll.*

1212. Sarapis, bust of, in profile to r., wearing modius and horn of Ammon; butterfly settles on modius, which contains pomegranate and twigs; before him, star, trident with serpent, and double flute; behind, scorpion, lizard, syrinx. Inscribed ΔΙΛΑΘ. Lapis lazuli. *Blacas Coll.*

1213. Sarapis, enthroned, in a tetrastyle Corinthian temple; wears modius; sceptre in l. hand, eagle at feet; figure of eagle in pediment, and Victory driving quadriga as an akroterion. Sard. *Blacas Coll.*

1214. Sarapis, with modius, at a symposion with Isis on l., and veiled female figure on r. Sard, fragment.
Townley Coll.

1215. Sarapis seated to front, with modius, eagle at his feet, sceptre in l. hand; on l., Athenè with helmet, shield, and spear; on r., Fortune with cornucopia and rudder, and Hermes with caduceus in l. hand; kneeling figure of a soul (?) seizes r. hand of Hermes. Red jasper.

1216. Sarapis and Isis, busts of, in profile to r., wearing modius and lotus flower respectively. Red jasper.
Blacas Coll.

1217. Isis to r., wearing feathers. Sardonyx.

1218. Isis, head of, in profile to r., wearing lotus. Paste.

†1219. Isis seated on Sphinx; lotus on head, sceptre in r. hand, crown of the South and the North in l.; before her, statuette of Harpocrates? Sard.
Fould and Castellani Colls.

†1220. Isis (?) standing to front, resting r. hand on short Ionic column; drapery round l. arm and lower limbs; on head, lotus; string of beads crosses from l. shoulder to r. side; wears armlets. Garnet. *Castellani Coll.*

1221. Isis standing to l., having sceptre in l. hand, sistrum in r.; wears feathers; crested serpent at her side; star in field. Inscribed ΤΡΥΦΩΝΑ. Sard. *Castellani Coll.*

1222. Isis and Anubis. Isis has lotus, sistrum, and pitcher; Anubis has dog's head, and carries caduceus in l. hand, palm branch in r. Sard. [Raspe, pl. 6, No. 321.] *Cracherode Coll.*

1223. Harpocrates standing to front, l. arm leaning on column, l. hand holding cornucopia; r. hand raised to lips; wears lotus. Black jasper. *Blacas Coll.*

1224. Harpocrates standing to front; legs wanting from middle of thighs, downward; l. arm rests on column, l. hand holding cornucopia; r. hand on breast. Sard. *Payne Knight Coll.*

1225. Harpocrates, standing to front holding cornucopia in l. hand, thunderbolt in r.; lotus on head, and nimbus with rays round it. Sard. *Blacas Coll.*

1226. Harpocrates, standing to front, holding cornucopia in l. hand, and applying r. hand to mouth; lotus on head. Onyx. Cameo. *Blacas Coll.*

1227. Kybelè seated to front, draped, veiled, and wearing mural crown; ears of corn in r. hand; two eagles on back of throne, sphere under l. hand; lion at each side. Sard. *Blacas Coll.*

1228. Kybelè, seated to front on lion galloping to l.; draped; scarf arched over head. Sard. *Blacas Coll.*

1229. Kybelè seated to front on lion galloping to r.; draped; wears mural crown; sceptre in l. hand, patera in r. Bloodstone.

†1230. Kybelè seated on lion galloping to l.; draped; wears mural crown; sceptre in r. hand, thunderbolt in l.; star and crescent above, bird and sphere beneath lion. Sard. *Mertens and Castellani Colls.*

Plate H. 1231. Giant, youthful, anguipede; looks upwards to r., and defends himself with l. arm, round which a lion's skin is wrapped; a stone (?) in r. hand. Paste. [King, II., pl. 11, fig. 9; cf. Pierres de Stosch, II., No. 108.]

†1232. Giant, youthful, anguipede, similar to last, but having a rod in r. hand. Inscribed ΔΙΟC. Sard.
Blacas Coll.

1233. Giant, anguipede, wrestling with gryphon which comes out of cave on r.; a tree overhangs the mouth of the cave. Sard. *Blacas Coll.*

1234. Giant, anguipede, wrestling with gryphon as in last, but reversed; no tree above. Sard. [Raspe, pl. 20, No. 992.] *Townley Coll.*

1235. Centaur gallops to r., and looking back defends himself with shield against lion springing from behind. Nicolo.

1236. Centaur moving to l., with Herakles riding on his back; club in l. hand of Herakles. Paste.

1237. Female Centaur, lying in meadow to l., giving suck to young Centaur; some drapery about her horse's body; above, part of an overhanging tree. Onyx. Cameo, fragment. [Mus. Flor., I., pl. 92, fig. 5; Müller, Denkmäler, pl. 43, No. 203, where it is reversed; cf. description of picture by Zeuxis in Lucian, Zeuxis, 4.]
Strozzi and Blacas Colls.

1238. Prometheus seated to r., and holding left hand of skeleton standing before him; in r. hand, a hammer? Sard. [King, II., pl. 36, fig. 8, omits hammer.]
Blacas Coll.

1239. Prometheus (?) to r., holding with both hands the upper half of an incomplete man. Inscribed ΠΟΔΕ? Burnt agate. [Raspe, 8564.] *Hamilton Coll.*

1240. Medusa, head of, in high relief, half turned to r., wings in hair above temples; snakes coiled among hair, and meeting under chin. Ht. $2\frac{9}{16}$ in. b. $2\frac{3}{16}$ in. Found towards the beginning of the present century in Rome *near the Arco della Salara at the foot of the Aventine Hill.* Amethyst. Large cameo. [Trésor, N. Gal. Myth., pl. 28, fig. 1.] *Laurenti and Blacas Colls.*

1241. Medusa, kneeling to r., with head and body to front; four spreading wings; a snake in each hand; archaistic in style. Banded agate. *Townley Coll.*

†1242. Medusa, head of, to front; protruding tongue; serpents in hair and tied in knot under chin. Sard. *Capua.* *Castellani Coll.*

1243. Medusa, head of, to front; wings on head; serpents on head and knotted under chin. Nicolo. *Capua.* *Castellani Coll.*

1244. Medusa, head of, half turned to r.; wings in hair, snakes on head and knotted under chin. Amethyst.

†1245. Medusa, head of, half turned to r.; wings in hair, snakes on head, and meeting on neck. Sard. *Pulsky and Castellani Colls.*

1246. Medusa, winged head of, in profile to r.; eyes closed. Crystal, or very pale amethyst. Cameo. *Pulsky and Castellani Colls.*

1247. Medusa, winged head of, to front; snakes under chin. Paste. Cameo.

1248. Medusa, winged head of, to front, slightly turned to r.; snakes in hair, and knotted under chin. Onyx. Cameo. *Blacas Coll.*

1249. Medusa, winged head of, in profile to r., with snaky tresses; border of snakes round neck. Paste. *Blacas Coll.*

1250. Medusa, winged head of, in profile to r., looking downwards; snakes in hair. Sard. [Mus. Flor., II., pl. 100, fig. 3; Trésor, N. Gal. Myth., pl. 27, fig. 11; cf. following numbers, and Pierres de Stosch, III., Nos. 143, 146, 147.] *Strozzi and Blacas Colls.*

†1251. Medusa, winged head of, in profile to r., bent slightly downwards, with eyes closed; snakes in hair. Probably copied from last. Sard. *Blacas Coll.*

†1252. Medusa, winged head of, in profile to r., bent slightly downwards; eyes closed. Probably copied from No. 1250. Sard. *Cracherode Coll.*

1253. Medusa, winged head of, in profile to r., bent slightly downwards; wings and eyelids drooping; snakes in hair, and knotted under chin. Amethyst. [King, II., pl. 20, fig. 6.] *Blacas Coll.*

†1254. Medusa, winged head of, in profile to r., as in last. Sard, fractured. *Bequeathed by Sir W. Temple.*

1255. Medusa, winged head of, in profile to l. Onyx. Cameo, fragment.

Plate H. 1256. Medusa, wingless head of, in profile to l.; twelve snakes mingled with hair, which falls loosely down on the shoulders. Inscribed ΣΟΛΩΝΟΣ. Chalcedony, clouded. [Maffei, IV., pl. 28; Baudelot de Dairval, Lettre sur le prétendu Solon (1717), plate, fig. 10; Stosch, Gemmae Ant. Cael., pl. 63; Raspe, 8950; Müller-Wieseler, Denkmäler, pl. 72, No. 908; King, I., pp. xv., 258; II., pl. 20, fig. 9; Brunn, Gr. Künstler, II., p. 524; for further literature, see Köhler, III., p. 301.] *Strozzi and Blacas Colls.*

This gem, commonly known as "The Strozzi Medusa," was found [Winckelmann, Gesch. d. Kunst, II., § 20, p. 167] in a vineyard on the *Coelian Hill, Rome*, in the beginning of the 18th century. The finder took it to a dealer, who broke the stone in making a wax impression on a wintry morning, when the wax was hard. The stone was acquired by the antiquary Marcantonio Sabbatini, who sold it to the Cardinal Albani, then a young man, and subsequently bought it back. Later it passed into the collections of Count Leo Strozzi and the Duke De Blacas.

The gem has by some critics been supposed to be modern, as being somewhat affected and pretentious for the antique. Winckelmann [loc. cit., p. 168] doubted its genuineness for some time. In the general treatment, however, of the hair it has a close resemblance to a coin of Alexander [Müller, Denkmäler, pl. 39, No. 164.]

But if the authenticity of the gem is assumed, the inscription is open to grave suspicion. On the one hand, Köhler [III., p. 129] argues that the inscription is borrowed from that on a gem portrait of an old man, published in the Imagines [ed. 1570, pl. 49] of Fulvius Ursinus, to which it had been recently attached as the name of Solon, the Legislator. On the other hand, the Strozzi Medusa had been published in 1709 [Maffei, IV., pl. 28, p. 38 (1709, date of *imprimatur* 1707)], while the suggestion, which was made by the Duke of Orleans and attracted much attention, that the Solon whose name appears on the portrait was a gem engraver, was not announced till 1712, and was not printed till 1717 [Baudelot, Lettre sur le prétendu Solon]. Hence it is argued against Köhler, that a motive is wanting for a forgery, since at the time of publication attention had not been directed to the general question of artists' signatures, or to the particular

name of Solon. But it must be noted that although a motive cannot be proved, sufficient knowledge was already available, since a gem (representing Diomede and the Palladium) was already known by about 1600, with the inscription ΣΟΛΩΝΕΠΟΙΕΙ. A drawing of it was in the collection formed by Louis Chaduc (1564–1638). [Stosch, Gemmae Ant. Cael., pl. 61; Köhler, III., p. 137.] Moreover, Maffei in 1709 explains ΣΟΛΟΝΟϹ (*sic*) on the Strozzi Medusa as the artist's signature, without the air of a man announcing a discovery [IV., p. 38].

The inscription is cut in a slight and careless style.

1257. Perseus, head of, in profile to r., wearing winged helmet. Paste.

†1258. Perseus standing to front; r. hand supports shield, which rests on a thorax on ground, and on which is reflected the head of Medusa, which Perseus holds up above r. shoulder; on r. is a pedestal, with garland, surmounted by a helmet. Sard. [cf. Pierres de Stosch, III., No. 134; Stosch, Gemmae Ant. Cael., pl. 30.] *Blacas Coll.*

1259. Perseus, standing to r., holding up head of Medusa with l. hand; harpè in r.; shield before feet. Paste.

1260. Perseus standing to r., holding Medusa's head behind back with l. hand; sword in r. Paste.

1261. Perseus standing to front, holding head of Medusa in l. hand by side; harpè in r. Inscribed ΑΤΤΑΛΙΑΝΟΥ. Plasma. *Hertz Coll.*

1262. Perseus holds Medusa's head and harpè behind back, and approaches Andromeda who stands facing him; draped. Nicolo. [cf. Pierres de Stosch, III., No. 153.] *Blacas Coll.*

†1263. Perseus and Andromeda? Male figure, standing to front, r. hand behind back; petasus, small chlamys, staff, and small piece of drapery on l. arm; converses with female figure, seated on l. on rock, half draped; Eros flies above them. Sard. *Castellani Coll.*

1264. Pegasus, flying to r. Sard. [Raspe, 9064.]

1265. Bellerophon standing, with spear in l. hand and with r. holding rein of Pegasus, who flies to left above him. Nicolo. [cf. Pierres de Stosch, III., No. 156.] *Castellani Coll.*

1266. Bellerophon riding on Pegasus in the air to l., and hurling spear at Chimaera, on ground below. Paste.

1267. Pegasus, with fore-feet raised to r.; rocks below and tree in front, perhaps to indicate the fountain of Hippocrene. Paste.

1268. Pegasus flying to r.; head and wings only are seen. Sardonyx. Cameo, fragment. *Blacas Coll.*

1269. Chimaera (?) to r.; lion's head with goat's horns. Banded agate.

1270. Chimaera, lying down, to r. Paste.

1271. Chimaera (?) winged, to l.; lion's head with goat's horns. Sard. *Capua.* *Castellani Coll.*

1272. Herakles, term of, to l., wrapped in lion's skin, and having wing on shoulder; club at foot of term. Sard. *Castellani Coll.*

†1273. Herakles, beardless head of, in profile to r.; lion's skin tied round neck. Inscribed ΝΙϹΟΛΑϹ. [cf. No. 1036.] Sard. *Blacas Coll.*

1274. Herakles, beardless head of, in profile to l.; lion's skin tied round neck, the head of the lion seen at the back. Sard. *Castellani Coll.*

†1275. Herakles, beardless head of, in profile to l.; laurel wreath; lion's skin round neck. Amethyst, pale. *Blacas Coll.*

1276. Herakles, beardless head of, in profile to r. Sard, fractured. *Castellani Coll.*

1277. Herakles, portrait bust as, in profile to r., with knotted lion's skin and club. Red jasper.

†1278. Herakles, beardless head of, in profile to l.; lion's skin round neck and club seen behind. Nicolo. *Castellani Coll.*

1279. Herakles, beardless bust of, in profile to r., with back of shoulders to front; club seen behind. Sard. *Blacas Coll.*

1280. Herakles, beardless head of, in profile to r.: chlamys on shoulder; club in field. Plasma. *Blacas Coll.*

1281. Herakles, beardless, head of, in profile to r.; club seen behind. Inscribed ΓΝΑΙΟϹ. Blue beryl, upper part restored in gold. [Stosch, Gemmae Ant. Cael.. pl. 23; Mus. Flor., II., pl. 7, fig. 2; Raspe, 5458; King, II., pl. 33, fig. 3.] *Strozzi and Blacas Colls.* Plate H.

The inscription is strongly condemned by Köhler (III., p. 142), but is defended by Brunn [Gr. Künstler, II., p. 560]. It is an argument in favour of the inscription that it was published at an early date, being mentioned by Faber (1606) in the Commentaries on the Imagines of Fulvius Ursinus (p. 66). If the inscription is genuine, it is more likely to be an owner's name than an artist's signature.

1282. Herakles, beardless head of, in profile to l.; height, 2 in.; breadth, 1½ in. Chalcedony. Cameo, in very high relief. *Castellani Coll.*

†1283. Herakles, head of, to front, deeply cut. Apparently copied from head of the 'Farnese Hercules.' Sard. *Castellani Coll.*

1284. Herakles, head of, half turned to front, wearing taenia. Chrysolite, polygonal. *Mertens and Castellani Colls.*

1285. Herakles, laureate head of, in profile to r.; lion's skin knotted round neck. Emerald. *Castellani Coll.*

1286. Herakles, head of, in profile to r., wearing taenia; club seen behind. Inscribed M. Sardonyx. *Blacas Coll.*

1287. Herakles, head of, in profile to r. Sard. *Castellani Coll.*

1288. Herakles, bust of, in profile to r.; lion's skin knotted about shoulders; club seen behind. Garnet. *Fanelli and Castellani Colls.*

1289. Herakles, head of, in profile to r., wearing taenia. Nicolo. *Pulsky Coll.*

1290. Herakles, head of, in profile to r.; lion's skin knotted round neck. Sard. Said to have been found in a tomb at *Cyme.*

1291. Herakles (?), laureate head of, in profile to r. Nicolo. *Blacas Coll.*

†1292. Herakles (?), laureate bust of, in profile to l. Sard. *Blacas Coll.*

1293. Herakles, head of, in profile to r., wearing wreath of vine-leaves, lion's skin round neck; on the reverse, Omphalè, head of, in profile to r., wearing lion's skin. Sardonyx. Cameo, fragment. *Pulsky and Castellani Colls.*

1294. Herakles wrestling with Nemean lion; club in field. Paste.

1295. Herakles striking down Hydra with club. Paste.

1296. Herakles standing on r., beardless, with chlamys and club; on l. the Erymanthian boar at foot of rock on which is seated a nymph. Nicolo. [cf. nymphs seated on rocks and looking on at labours of Herakles: Visconti, Mus. Pio-Clement. IV., pls. 40–41.] *Blacas Coll.*

1297. Herakles standing to r., having lion's skin and club in r. hand, branch in l.; stag at further side. Sard. *Blacas Coll.*

1298. Herakles kneeling to r., and drawing bow at Stymphalian birds (two) flying before him. Paste.

1299. Herakles seated to l. on rocks, beside tree, resting head on r. hand; Stymphalian bird in air before him. Nicolo. *Blacas Coll.*

1300. Herakles seizing Cretan bull by horns and muzzle in the attitude of Zethos in the Farnese group; Herakles has lion's skin flying behind shoulder; roughly scratched cable border. Sard. *Blacas Coll.*

1301. Herakles standing to front between two horses of Diomede, holding one on r. by bridle; club raised in r. hand; on r. a dead horse in field; body of man at feet of Herakles. Sard, fractured. *Blacas Coll.*

†1302. Herakles with club and lion's skin, driving four cows (cattle of Geryon?) out of cave. Sard. *Vannutelli and Castellani Colls.*

1303. Triple Geryon standing to front. Paste.

1304. Herakles and Cerberus; Herakles holds heads of Cerberus between his knees. Paste.

1305. Side *a.* Herakles standing to r., with lion's skin on head and fastened round waist; bow in outstretched l. hand; club held over head with r. hand. Side *b.* Hesperid giving drink from patera to serpent coiled round trunk of tree. Sard. Rectangular, mounted on pivot. *Blacas Coll.*

1306. Herakles holding Antaeus in mid air; Athenè on r., armed, watching combat. Paste.

1307. Herakles conversing with draped female figure, whom he holds by the wrists; he wears lion's skin; club leans against tree behind him. Plasma. *Blacas Coll.*

1308. Herakles on l. standing before Prometheus, who is seated on r., draped round legs, with hands fettered above head; Herakles has bow, lion's skin and club. Paste.

1309. Herakles standing before altar on r.; holds club and drapery over l. shoulder; behind him, statuette on column. Paste. Cameo.

1310. Herakles reclining on rocks to r.; lyre in r. hand; tree at each side. †Inscribed AVΛOY in exergue. Sard. *Bequeathed by Sir W. Temple.*

1311. Herakles, seated on rock to r., playing on lyre; lion's skin on rock, and club leaning against it. Amethyst. *Blacas Coll.*

†1312. Hercules Bibax standing to l., with club in l. hand, cup raised in r.; wears chlamys over shoulders. Inscribed AΔMωN. Sard. *Blacas Coll.* Plate H

The MS. catalogue of the Blacas Collection identifies this with the gem in the Verospi Coll., figured by Stosch (Gemmae Ant. Caelat., pl. 1); but according to Raspe, No. 5920, it is the formerly Marlborough gem that is given by Stosch. [Cf. Maskelyne, Catalogue of the Marlborough Gems, No. 296; Köhler, III., p. 92; Brunn, Gr. Künstler, II., p. 533.] Moreov r, this stone is not the original of the paste at Berlin, which is said by Winckelmann (Pierres de Stosch, II., No. 1771) to be taken from the Verospi gem.

1313. Herakles Bibax, seated on rock to l., with cup in l. hand, lion's skin on l. arm; boar beside rock. Sard, fractured. *Blacas Coll.*

1314. Hercules Mingens, standing to r., with l. knee resting on rock; club and lion's skin on l. shoulder. Sard. *Castellani Coll.*

†1315. Herakles standing on r., crowning Athenè, who wears helmet, aegis, chiton, and holds shield and spear; Herakles has club and lion's skin on l. arm. Onyx. Cameo. *Castellani Coll.*

1316. Herakles on l. and Hermes on r., both standing to front; Herakles has club and lion's skin; Hermes has purse and caduceus; tree between them. Paste.

1317. Herakles seated to l. on rock, covered with lion's skin; on r. a female figure holds his r. hand as if helping him to rise; bow and quiver beside rock. Paste. Cameo, fragment. *Blacas Coll.*

1318. Herakles walking to r., with bow, club, lion's skin; Eros at his r. shoulder. [cf. Pierres de Stosch, II., No. 1784.] Paste.

1319. Herakles standing to front between two draped female figures, one of whom is accompanied by Eros. Paste. Cameo.

1320. Herakles carrying the body of Alkestis? He is in a kneeling attitude to l., and supports her body with his l. arm; his r. hand is thrown up behind his head; drapery floats behind him at both sides; a scabbard hangs from his l. side; the club falls on rocky ground; Alkestis is nude. Paste.

Apparently the chalcedony, with the same subject, at Berlin (Pierres de Stosch, III., No. 86; Toelken, IV., No. 184), has been copied from this or an identical paste; see also gem engraved by Winckelmann, Mon. Ined., No. 97.

1321. The centaur Nessus carrying off Deianira to r. Paste.

†1322. Herakles to front, kneeling on back of centaur and preparing to strike him with his club; the centaur is armed with pedum. Onyx. *Payne Knight Coll.*

1323. The centaur Nessus lying to l. wounded, drawing out arrow from his breast with r. hand; shield on left arm; sword on ground; cable border. Sard. *Cracherode Coll.*

1324. Herakles with Zeus and other deities at a banquet; in the field above is what appears to be the top of an altar with flame and garland. Red jasper. *Townley Coll.*

1325. Omphalè, bust of, in profile to r., wearing lion's skin. Sard. *Blacas Coll.*

1326. Omphalè, head of, in profile to r., wearing lion's skin. Paste.

1327. Omphalè, head of, in profile to r., wearing lion's skin. Burnt agate. *Capua.* *Castellani Coll.*

1328. Omphalè, head of, in profile to l., wearing lion's skin. Onyx. Cameo. *Blacas Coll.*

1329. Omphalè standing to r., nude except for lion's skin over shoulders; club on l. shoulder. Banded agate. *Blacas Coll.*

1330. Omphalè standing to r., nude except for lion's skin over shoulders; club on l. shoulder. Paste. Cameo, fragment.

1331. Daedalos seated to r., draped round legs, fashioning a wing; another wing on ground before him. Sard. *Hertz Coll.*

1332. Daedalos and Icaros? Icaros stands half turned to l., hands raised to wings; Daedalos kneels behind him with both hands raised, and draped round loins. Paste. [cf. Pierres de Stosch, III., No. 102.]

1333. Icaros flying to r. over waves. Paste. Plate H.

1334. Aethra draped and standing on l. takes sword of Aegeus from Theseus, who stands before her and retains scabbard in l. hand; between them a rock. Onyx. Cameo. *Payne Knight Coll.*

1335. Theseus on r. holds bull by the horns, and forces down its head. Paste.

1336. Theseus (?) carrying bull of Marathon (?) on his shoulder; palm branch in field. Sard. *Blacas Coll.*

†1337. Theseus (?) slaying centaur with club. Sard. *Vannutelli and Castellani Colls.*

†1338. Theseus on l. wrestling with centaur; centaur has human fore-legs, after the archaic manner; helmet on ground. Paste.

The paste, Pierres de Stosch, III., No. 78, which is identical with this paste, is said by Winckelmann to come from a gem in Vettori Coll., Mus. Flor., II., pl. 39, fig. 1.

1339. Lapith on l. and centaur on r. in combat; the Lapith has large shield. Paste.

1340. Companion of Cadmus slain by serpent at spring; hydria in field. Paste. [cf. No. 301.]

1341. Warrior armed with cuirass, shield and helmet, with sword in r. hand, kneeling to r.; he is attacked by a serpent coiled about r. arm. Paste.

1342. Warrior, armed with helmet and shield, kneeling to l.; he is attacked by a serpent, which he grasps with his r. hand. Chalcedony. *Townley Coll.*

1343. Cadmus (?) and serpent on r.; hero with helmet, shield and chlamys, about to strike with sword a serpent emerging from rocks before him. Sard. *Blacas Coll.*

1344. Sphinx, seated to r.; beneath, amphora lying on its side. Chalcedony.

1345. Sphinx, seated to l. Onyx. Cameo.

1346. Sphinx, seated to l., tearing her hair with the claws of her l. hind-foot; wings spread and head thrown back. Inscribed ΘΑΜΥΡΟΥ. Sard. *Blacas Coll.*

This stone seems to be the one published by Stosch [Gemm. Ant. Cael., pl. 69], and said to have gone to the Austrian Imperial collection [Raspe, pl. 4., No. 129; Köhler, III., p. 199]. The engraving may be antique, but the artist's name is probably modern, and borrowed from an inscription, 'L. Thamyrus vascularius,' published by Gruter, dcxliii. 4. [Stephani, Steinschneider, pp. 22, 36.] King considers the inscription ancient, though of a later date than the stone [Arch. Journ. XXIV., p. 208].

1347. Sphinx, seated to r. Inscribed ΑΤΕ. Black jasper. *Bequeathed by Sir W. C. Trevelyan.*

1348. Sphinx crouching to r., before an altar. Paste. Cameo.

1349. Youth, torn by Sphinx. Sard.

1350. Sphinx, standing to l., placing paw upon human skull. Chalcedony. *Castellani Coll.*

1351. Oedipus standing on l. and looking up to Sphinx seated on pile of rocks; he has shield, helmet and spear, and makes a gesture with r. forefinger. Nicolo. *Blacas Coll.*

1352. Oedipus on l., standing before Sphinx seated on pile of rocks; he has spear and chlamys, and beckons with r. hand. Sard. *Blacas Coll.*

1353. Oedipus on l., stands before Sphinx seated on pile of rocks; he has helmet, chiton and spear, and beckons with r. hand; human skull at foot of rocks. Sard. *Castellani Coll.*

1354. Oedipus slaying Sphinx, who sits with her back towards him on l.; Oedipus bends over her, and puts r. hand on her head, while about to strike her with sword in l. hand, he wears cuirass. Inscribed APIE MARIV. Banded onyx. *Castellani Coll.*

1355. Capaneus, armed with helmet and shield, falls on knees on broken scaling ladder; before him a sword and a scaling ladder. Sard. *Blacas Coll.*

1356. Capaneus, armed with helmet and shield, falls from scaling ladder; the bolt strikes him at the back of the neck. Paste. *Blacas Coll.*

1357. Tydeus, armed with helmet and shield, stooping to l. over body of Melanippos, on which he places r. foot, holding the decapitated head in r. hand. Paste.

1358. Tydeus, similar to last, stooping over decapitated body of Melanippos and holding out helmet in r. hand. Inscribed FAVSTA. Banded onyx. *Blacas Coll.*

1359. Meleager, on l., attacks with his spear the boar which issues from thicket of reeds on r. Banded agate. [King, II., pl. 40, fig. 1.] *Blacas Coll.*

1360. Meleager (?) on horseback to r., armed with helmet, cuirass and spear, the horse having its flanks covered with mail; he draws the horse back from the boar, the head of which is seen issuing from a thicket. Paste, fragment.

The armour and harness of this group are so distinctly Roman that a Roman legend on the model of that of Meleager may be here intended.

1361. Atalanta? Draped female figure standing to front with apple (?) in r. hand, and enormous arrow in l. hand. Paste.

1362. Hero consulting oracle; armed with helmet, spear, and shield; he stands on l. before a column, round which is a serpent, and upon which is a bird, and beckons with r. hand; at foot of column, a ram's head. Sard. *Townley Coll.*

1363. Hero consulting oracle, as in last, but nothing at foot of column. Sard. *Blacas Coll.*

1364. Hero consulting oracle, as in No. 1362; a ram at foot of column; the bird is an eagle, and seizes the serpent's head in its r. claw. Paste. [cf. King, II., pl. 42B, fig. 7; and Pierres de Stosch, III., Nos. 61–63.]

1365. Phrixus seated to l., on ram; Hellè stands at its head. Paste.

1366. Jason (?) in attitude of hero as in No. 1362, stands to r. before tree, round which a serpent is coiled, and on which hangs golden fleece; at foot of tree, ram's head on altar. Paste. [cf. Pierres de Stosch, III., No. 66.]

†1367. Jason, moving to r. with fleece, and looking back; armed with spear and helmet. Onyx. *Castellani Coll.*

†1368. Jason (so-called) stooping to r. and fastening sandal on l. foot, which is raised on rock. Inscribed, very rudely, ΦΕΙΔΙΑΣ ΕΠΟΕΙ Φειδίας ἐπο(ί)ει. Jacinth, fragment. [cf. Raspe, pl. 52, No. 9277.] *Castellani Coll.*

1369. Medea stooping to l., draped round legs, feeding serpent coiled about tree. Paste.

1370. Medea slaying child with sword; female attendant on l. intercedes; male figure on r. turns away his head in grief; one child already lies dead; on ground in front lies scabbard. Paste.

1371. Orpheus, seated, surrounded by animals and playing on lyre; he wears Phrygian cap and long drapery; behind him two trees; in one are birds, and round the other is a serpent. Paste.

†1372. Orpheus, nude, seated to r., playing on lyre, and looking to front; animals on rocks around him. Banded onyx. [For figure of Orpheus, cf. Stosch, Gemmae Ant. Cael., pl. 47.] *Blacas Coll.*

1373. Orpheus, nude, seated on rocks to r., looking to front; animals around him. Sardonyx. *Blacas Coll.*

†1374. Orpheus, seated to r., playing on lyre; two deer beside him. An imitation of the archaic manner. Banded onyx. *Blacas Coll.*

1375. Paris (?), head of, to front, wearing Phrygian cap. Jacinth. Cameo, in high relief. [cf. De la Chausse, 23.] *Blacas Coll.*

1376. Paris (?), head of, to front, wearing Phrygian cap; smaller than last, and of inferior workmanship. Jacinth. Cameo, in high relief.

1377. Paris, in Phrygian costume, standing with legs crossed beside a garlanded altar, on which is a statuette of Priapus. Paste. [cf. Pierres de Stosch, III., No. 198, reversed.]

†1378. Judgment of Paris; on l., Paris seated on rock, beneath a tree, surrounded by his flock. He is addressed by Hermes, behind whom stand the three goddesses; syrinx and pedum in exergue. Paste.

†1379. Portion of Judgment of Paris; on l., Aphroditè seated on rock with Eros standing on her knee; before her stands Athenè, leaning on shield. Paste. Cameo, fragment.

†1380. Paris, bust of, in profile to r., wearing Phrygian cap and fleece, fastened on l. shoulder; apple in raised l. hand; crook in r. hand; the forefinger pointing. Sard. [King, II., pl. 45, fig. 5.] *Blacas Coll.*

†1381. The centaur Cheiron, to r. teaching Achilles to draw a bow; has two arrows. Sardonyx. Cameo. *Castellani Coll.*

1382. The centaur Cheiron teaching Achilles to play on lyre, to r. Inscribed LIBANI. Sard, fractured. *Hertz Coll.*

1383. The centaur Cheiron to r., teaching Achilles to play on lyre. Paste.

1384. The centaur Cheiron, on hind-legs to r., playing on lyre, which stands on a pedestal. Inscribed on back ↄA. Red jasper, fractured. *Burgon Coll.*

1385. Achilles (?), upper part of face, with part of helmet in profile to l. Brown sard, fragment. [Raspe, 1662.] *Townley Coll.*

†1386. Achilles, bust of, in profile to r., with large shield on l. shoulder; sword, sword-belt, spear and chlamys. Sard. *Payne Knight Coll.*

1387. Troilos kneeling to r., drinking from amphora; behind him four horses watering at trough on r.; a nude figure places one foot on the rim of trough and stoops towards the horses. Sard. [cf. Millin, Mon. Ant. I., pl. 1.] *Blacas Coll.*

1388. Troilos kneeling to r., and drinking from amphora; behind him, a group of horses watering, as in No. 1387. Paste. Cameo, fragment.

1389. Troilos kneeling to r., and holding basin towards two horses on r., one of which drinks from it. Paste. Cameo.

1390. Achilles, seated to l., but turning to front, on rock covered with drapery; lyre in r. hand; helmet, sword, and sheath on a stump of a tree before him; shield behind him. Sard. [cf. Stosch, Gemmae Ant. Cael., pl. 48.] *Blacas Coll.*

1391. Achilles, seated to r., on rock, playing on lyre; helmet behind him; shield in front. Paste.

1392. Achilles (?) standing to front, lyre in l. hand; r. hand raised. Nicolo. *Blacas Coll.*

1393. Achilles seated on rock to r.; shield and spear at side; behind, a horse pawing. Paste.

1394. Odysseus on r. and Diomede on l., standing over Dolon, who is on his knees and supplicates Odysseus, while Diomede is about to slay him with his sword. †Inscribed HЄIOY. Sard. [Overbeck, Her. Bildw., pl. 16, fig. 19; cf. note on No. 765.] *Blacas Coll.*

1395. Diomede (?), wounded and falling, supported by Aphroditè (?) on the further side; he has helmet, shield with gorgoneion, and spear. Sard. *Blacas Coll.*

†1396. Ajax to l., supporting Teucer, and protecting him with his shield. Chalcedony. *Castellani Coll.*

1397. Ajax striding to l., with shield on l. arm; stone in r. hand. Sard. *Blacas Coll.*

1398. Ajax, as in last. Sard. *Castellani Coll.*

1399. Two warriors fighting in defence of a third, who has fallen. Sard. *Blacas Coll.*

1400. Odysseus and another hero fighting in defence of two fallen warriors. Banded onyx. *Blacas Coll.*

1401. Achilles (?), armed, stooping to r. and embracing Patroclos (?), who is also armed. Nicolo. *Castellani Coll.*

1402. Wounded hero (Patroclos?) fallen on his knees to l., and supported on either side by an armed figure. Paste.

1403. Wounded hero (Patroclos?) fallen on his knees to l., with head sinking down; helmet and large shield, on which are a gorgoneion and combat between horseman and footman. Paste.

1404. Wounded warrior, bearded, fallen on his knees to r., and defended by another warrior who holds shield over him with l. arm; sword in r. hand. Sard. *Blacas Coll.*

†1405. Ajax, supporting the body of Patroclos, imitated from the 'Pasquino' group. Sard. *Blacas Coll.*

1406. Ajax supporting the body of Patroclos; behind, a column. Paste. [cf. Overbeck, Her. Bildw., pl. 23, fig. 4].

1407. Achilles (?), nude, standing to front; r. hand rests on shield, which stands on a pedestal; l. hand holds spear; helmet on a column on r., at foot of which is a cuirass; tree beside column. Plasma?

Mertens and Castellani Colls.

†1408. Achilles (?), nude, standing to front, and looking to l. at shield with gorgoneion, which he holds upright on some rocks with r. hand; helmet and cuirass lean against rocks; sword with sheath, and drapery in l. hand; spear and tree behind. Nicolo. *Blacas Coll.*

1409. Achilles (?), nude, standing to l., holding sword and sheath in his hands; his helmet, shield with gorgoneion, and spear rest on rock in front. Paste.

1410. Achilles (?), nude, standing to r., holding sword and sheath; small chlamys on shoulders; shield on ground before him. Nicolo. *Blacas Coll.*

1411. Achilles (?), standing to front, looking at sword in sheath in r. hand; l. arm rests against pedestal on which is helmet, with drapery; shield at r. side. Nicolo. *Blacas Coll.*

1412. Achilles (?), standing to r., looking at sword in sheath in r. hand; drapery about loins; leans against low column. [Raspe, 8015]. Plasma? *Cracherode Coll.*

1413. Achilles (?) standing to r., drawing boot on l. foot, which is raised on rock; wears helmet and chlamys; shield, spear and sword are supported by column before him. Plasma. *Townley Coll.*

1414. Achilles and Automedon driving biga to r., and dragging body of Hector behind. Sard. *Blacas Coll.*

1415. Priam, bearded head of, in profile, to r., wearing Phrygian cap. Sard. [King, II., pl. 47, fig. 7; cf. Stosch, Gemmae Ant. Cael., pl. 3]. *Blacas Coll.*

1416. Achilles and Hermes, standing face to face, and clasping hands; Priam, closely wrapped, sits on ground at feet of Hermes. Sard. *Mylasa.*

1417. Amazon, head of, to front, but slightly turned to l.; wears Phrygian cap. Sard. *Payne Knight Coll.*

1418. Amazon, head of, in profile to r.; quiver on further side of neck. Paste. Cameo.

1419. Amazon, head of, in profile to r., wearing Phrygian cap; flowing hair. Sardonyx. Cameo. *Payne Knight Coll.*

1420. Amazon, standing to front, on the further side of her horse, and holding axe on r. shoulder. Paste.

1421. Greek and Amazon in combat; on r. the Amazon has fallen from her horse on her knees; the Greek advancing from l., seizes her by the hair; both figures nude; the Greek has helmet and shield. Paste.

1422. Achilles to r., wearing helmet and chlamys, supports Penthesilea, who wears Phrygian cap and chlamys; their shields on ground; Penthesilea may have held axe in l. hand, now broken away. Paste, fractured. [cf. Pierres de Stosch, III., No. 273; Overbeck, Her. Bildw., pl. 21, fig. 10.]

1423. Achilles supporting Penthesilea, who has fallen on her knees to r. with her back towards him. Paste.

1424. Achilles supporting Penthesilea in attitude similar to last; in the background, a horse pawing to r. Golden sard. *Castellani Coll.*

1425. Amazon, with sword, shield, helmet, cuirass and Phrygian cap, wounded, and about to fall to l. Onyx. Cameo. *Blacas Coll.*

†1426. Ajax seated to l., resting head on r. hand, which holds sword; head of bull beyond. Paste. [Cf. Pierres de Stosch, III., No. 294; Overbeck, Her. Bildw., pl. 24, fig. 6; Maffei, III., pl. 49.]

1427. Ajax, after his madness, seated to l., supporting head on r. hand, which holds sword; sheath in l. hand; beyond, a slain sheep. Sard. *Blacas Coll.*

1428. Trojan priestess, seated to l., and looking towards Palladium, which stands on cippus. Paste.

1429. Priestess (?), seated to l., but turning round to embrace the Palladium. *Magna Graecia. Castellani Coll.*

1430. Diomede and Odysseus, moving to l., on expedition to carry off the Palladium. Paste.

1431. Diomede, kneeling on altar to r., with Palladium in l. hand, sword in r.; head of slain priestess at foot of altar; figure on lofty cippus behind. Plasma. *Blacas Coll.*

1432. Diomede, kneeling on altar to r., with Palladium in l. hand, sword in r.; head of slain priestess at foot of altar. Paste. *Blacas Coll.*

1433. Diomede kneeling on altar, to front, with Plate H. Palladium in l. hand, sword in r.; behind him, Odysseus, issuing from the half-open door, probably of a low barrier which had surrounded the Palladium; behind are two pillars, on the top of which has been thrown up a piece of drapery, probably a curtain used to conceal the image. Paste.

1434. Diomede and Odysseus moving to l., Odysseus carrying the Palladium; both look back. Paste. [cf. King, II., pl. 44, fig. 5.]

1435. Ajax seizing by the hair Cassandra, who, draped round legs, sits on altar and embraces the Palladium; Ajax has shield on l. arm, spear in l. hand, and sword in r. Pale plasma? *Blacas Coll.*

Cf. a paste at Berlin [Pierres de Stosch, III., 334; Overbeck, Her. Bildw., pl. 26, fig. 6], apparently from this original.

1436. Ajax, nude, seizes hands of Cassandra, who is seated with back towards him, beside altar, on which is tripod. Nicolo.

1437. Cassandra (?) kneeling to l., with hands bound behind her; beyond her a pedestal supporting Palladium, and another pedestal supporting sundial? Paste.

1438. Aeneas, advancing to front, with Anchises on l. shoulder, and Ascanius holding r. hand and following behind. Inscribed QVAD. Sard, slightly burnt.

1439. Aeneas, with Anchises and Ascanius, as in No. 1438. Sard, fractured. *Blacas Coll.*

1440. Aeneas, with Anchises and Ascanius, nearly as in No. 1438. Banded onyx. *Castellani Coll.*

†1441. Cyclops seated on rock to l., with ram between his knees; wears pointed cap; cable border. Banded onyx. *Chiusi.* *Castellani Coll.*

1442. Odysseus seated to l., and looking to front; wears pointed cap, chiton, and chlamys. Paste.

1443. Odysseus as a beggar, with pointed cap, short chiton, wallet, and staff, standing to r.; behind, small cippus. Sardonyx. *Blacas Coll.*

1444. Odysseus as a beggar, with pointed cap, chiton, and crooked staff, standing to r., with legs crossed. Paste. [cf. Overbeck, Her. Bildw., pl. 33, fig. 9.]

†1445. Odysseus and Argus; Odysseus standing to r., with pointed cap and staff, is greeted by dog. Garnet. *Castellani Coll.*

1446. Orestes kneeling on altar at Delphi (?), with sword in r. hand, and branch in l. hand. Paste.
Blacas Coll.

1447. Orestes and Pylades, bound and kneeling, to l., before the shrine of the Tauric Artemis; behind them, a man beckoning, with a staff in his hand, and a column. Sard. *Palermo.* *Castellani Coll.*

1448. Youthful hero, fallen wounded; he is assisted by two bearded warriors, one of whom supports him, while the other helps him to draw out an arrow from his thigh; the wounded man has shield, with gorgoneion, on l. arm; all have helmets, but are otherwise nude. Sard.
Blacas Coll.

†1449. Othryades (?), wounded, seated to front on ground, with legs drawn close to body, and head sinking on l. knee, over which his hands are clasped; wears helmet; three shields beside him. Sard? *Chiusi.* *Castellani Coll.*

1450. Othryades, fallen backwards, and writing on one of three shields before him; helmet at side; rough cable border. Sard. *Castellani Coll.*

1451. Othryades fallen backwards, and writing with finger on one of three shields before him; his own shield on l. arm. Sard.

1452. Othryades, armed with helmet and shield, kneeling to l., and writing on a shield, which rests on trophy before him; beneath, a dead figure. Sard. [Raspe, 7516.] *Townley Coll.*

1453. Othryades kneeling to l.; before him a heap of captured shields, on which he places r. hand. Inscribed EINOY δE. Burnt sard. [Raspe, 7520.] *Hamilton Coll.*

1454. Warrior, helmeted head of, in profile to r.; crouching lion on top of helmet. Sard. *Castellani Coll.*

†1455. Warrior, bust of, helmeted and bearded, in profile to l.; chlamys fastened on shoulder. Amethyst.
Blacas Coll.

1456. Warrior, head of, helmeted and bearded, in profile to r.; Pegasus, in relief, on helmet. Sard. *Townley Coll.*

1457. Warrior, head of, helmeted and bearded, in profile to r. Paste.

1458. Warrior, helmeted head of, in profile to r. Sard.

1459. Warrior, head of, helmeted and bearded, in profile to r. Nicolo.

1460. Warrior, bust of, helmeted, in profile to r.; wreath on helmet. Sard, slightly burnt. *Burgon Coll.*

1461. Warriors, three helmeted heads of, in profile to r.; two are bearded; in archaistic manner. Sard. *Castellani Coll.*

†1462. Three armed warriors about to sacrifice bull at an altar on l., on which one pours libation from patera. Sard. *Blacas Coll.*

†1463. Armed warrior standing before two nude figures; one is a female, who stoops to lift up a vase from the ground. Sard. *Blacas Coll.*

Apparently a modified copy of the gems—Winckelmann, Mon. Ined., No. 164; Pierres de Stosch, II., No. 966; Mus. Flor., II., pl. 29.

1464. Group of three warriors; one on l. stoops to lift shield; wears helmet; the others are fully armed. Sard. *Castellani Coll.*

1465. Two armed warriors standing face to face, and conversing. Banded onyx. *Castellani Coll.*

1466. Warrior moving to l., wearing chlamys, and armed with helmet, shield and spear. Paste.

1467. Warrior standing to l., and about to place wreath on trophy. Sard.

1468. Youthful warrior moving to r., with helmet, shield and spear. Sard. *Payne Knight Coll.*

1469. Warrior moving to r., armed with helmet, shield and spear, and beckoning backwards. Sard. [cf. Pierres de Stosch, III., No. 229.] *Castellani Coll.*

1470. Youthful warrior, wounded, and falling to l.; armed with helmet, shield and spear; on r., another shield and helmet. Sard. *Blacas Coll.*

1471. Armed warrior standing to l., with r. foot raised and resting on spear; holds out r. hand towards horse before him, of which only forepart is visible. Sard.
Townley Coll.

This stone is a peculiar variation of the type published by Winckelmann [Mon. Ined., No. 202; Pierres de Stosch, II., Nos. 973, 974]. In these instances the spear is held in the warrior's r. hand, and Winckelmann explains the action as ἀπὸ δόρατος ἀναπηδᾷν (Xen. Eq. 7 § 1).

1472. Armed warrior stooping to l., and raising r. foot; sword and spear before him. Sard. [See last No.]
Blacas Coll.

1473. Warrior, with chlamys and spear, leading horse to r., at his further side. Sard. [Raspe, 7572.]
Cracherode Coll.

1474. Youthful figure driving bearded captive to r., with hands tied behind back; the captor wears a chlamys; arrows and quiver on ground; cable border. Sard.
Capua. *Castellani Coll.*

1475. Captive (?), nude, seated on ground to r., resting chin on l. hand. Onyx. Cameo. *Castellani Coll.*

1476. Three youths before a shrine containing a Palladium (?); the central figure is seated on rock to l., resting head on hand; the figure on l. stands with legs crossed; behind him a burning candelabrum; both these figures are nude; the third is armed with helmet, shield and cuirass. Sard. *Pulsky Coll.*

1477. Armed warrior on r., and draped female on l., standing, conversing. Paste.

1478. Youthful male and female figures, nude, standing to front; his l. arm is round her neck. Paste, fragment.

1479. Youthful male figure, draped round legs, seated on chair to l.; draped female figure beyond him, standing to l. Paste. Cameo, fragment.

1480. Foliage and boughs of a tree; r. hand grasping the point of a spear. Onyx. Cameo, fragment.
Payne Knight Coll.

1481. Female figure, draped round legs, standing over a laver to l. within a building, the front of which consists of two columns and a pediment. Paste.

1482. Two figures riding on horse to r.; the figure in front, a nude youth, turns his face up to kiss the female figure who rides behind him, and holds sceptre in l. hand; in field behind is a dove, flying. Paste.

1483. Winged sow, running to r. Sard. *Townley Coll.*

1484. Winged sow, seated to r. Sard. *Payne Knight Coll.*

1485. Winged lion, galloping to r.; beneath, scorpion. Sardonyx.

1486. Gryphon leaping on lion, which stands to r.; a snail before lion's nose. Sard. *Townley Coll.*

1487. Gryphon, running to r. Plasma?

1488. Gryphon tearing stag, which has fallen to r. Paste.

1489. Gryphon, with tail of sea-monster, to r. Inscribed MEPCVC. Black jasper. *Townley Coll.*

1490. Gryphon, running to l. Jacinth? *Burgon Coll.*

1491. Gryphon, running to l. Onyx. Cameo. [Raspe, 15079.] *Townley Coll.*

1492. Combat between Gryphon and Arimasp; the latter falls backward to r., trodden down by the claws of the Gryphon. Golden sard. *Castellani Coll.*

1493. Pygmy on l., and crane on r., in combat; on ground between them, a shield. Sard. *Castellani Coll.*

1494. Pygmy on r., and crane on l., in combat; the Pygmy is armed with shield. Plasma. [Raspe, 9095.] *Townley Coll.*

1495. Pygmy walking to r., with dead crane. Sard. [cf. King, II., pl. 55, fig. 9.] *Townley Coll.*

1496. Pygmy walking to r., with dead crane. Sard. *Townley Coll.*

1497. Africa, bust of, half turned to r., wearing elephant's skin. Sard. *Blacas Coll.*

1498. Africa, bust of, half turned to r., wearing elephant's skin and necklace. Sard.

1499. Africa, bust of, in profile to l., wearing elephant's skin; two ears of corn in front, caduceus and scorpion behind. Inscribed F. P. Sard, fractured. [Raspe, 8051.] *Cracherode Coll.*

1500. Africa, bust of, in profile to r., wearing elephant's skin. Sard. *Blacas Coll.*

1501. Africa, bust of, in profile to r., wearing elephant's skin; caduceus in l. hand. Paste.

1502. Antioch, seated to l.; the Orontes, half seen at her feet, with arms outstretched. Onyx, truncate octagonal cone.

Cf. coin of Antioch (Müller, Denkmäler, pl. 49, No. 220*b*). This subject is also represented in a marble statue in the Vatican (Müller, *ibid.*, No. 220), and in a silver statuette in the Brit. Mus. (Visconti, Op. Var., I., pl. 18, fig. 18).

1503. Antioch (?), head of, in profile to r., with mural crown; veil over back of head. Red jasper.

1504. Homer, head of, in profile to r.; beneath, two laurel branches. Golden sard. *Payne Knight Coll.*

†1505. Sappho (?), head of, in profile to r., wearing cap; on either side, boughs of laurel. Onyx. *Blacas Coll.*

†1506. Anacreon (?), bearded figure, seated, half turned to r., playing on lyre; cable border. Sard. *Blacas Coll.*

Cf. Anacreon on coins of Teos [Visconti, Iconogr. Grecque, I., pl. 3, fig. 6; Mon. dell' Inst., VI., pl. 25].

1507. Socrates, head of, in profile to r. Sard.

†1508. Socrates, head of, in profile to r. Sard. *Mertens and Castellani Colls.*

1509. Socrates, head of, in profile to r. Nicolo. *Castellani Coll.*

†1510. Socrates, head of, in profile to r. Inscribed ΛΓΛΘΗΜЄΡΟϹ. Sard. *Blacas Coll.* Plate I.

A replica of a stone, now in the Devonshire Collection, and itself probably modern. [Cf. Stosch, Gemmae Ant. Cael., pl. 4; Pierres de Stosch, IV., No. 61; Raspe, 10240–1; Köhler, III., pp. 185, 347.]

1511. Socrates, diminutive head of, in profile to l., at bottom of a saucepan. Red jasper. *Blacas Coll.*

Plate I. 1512. Plato (?), terminal head of, in profile to r., bearded; of ideal type; two butterfly wings above r. ear; wears wreath, with taenia; archaistic in style; cable border. Black jasper. *Blacas Coll.*

The name of 'Plato' was first given to heads of this type by Winckelmann [Mon. Ined., No. 169], the butterfly's wings being explained as an allusion to his argument for the immortality of the soul.

1513. Plato (?), head of, in profile to r., as in No. 1512. Sard. [Raspe, 10135.] *Townley Coll.*

1514. Plato (?), head of, in profile to r., as in No. 1512. Golden sard. [Raspe, 10137.] *Townley Coll.*

†1515. Demosthenes, head of, in profile to r. Sard. *Castellani Coll.*

1516. Aristotle (?), head of, in profile to r. Chrysolite, octagonal. *Castellani Coll.*

Plate I. 1517. Epicurus, bust of, in profile to r. Red jasper. *Blacas Coll.*

The portrait of Epicurus is recorded to have been worn on rings by the adherents of his philosophy [Cicero, De Fin., V. 1.].

Plate I. 1518. Aristippus, bust of, in profile to r.; before him, a small figure of Aphroditè, nude, holding out wreath; dolphin at her side; below, head of Athenè; behind him, busts of Dionysos with thyrsus, and of Apollo with lyre. Inscribed ΑΡΙΣΤΙΠΠΟΣ. Paste. [King, II., pl. 46, fig. 10; Gazette Arch., 1878, p. 48; cf. *ante*, p. 33.] *Blacas Coll.*

1519. Greek philosopher, bust of, in profile to r.; bearded. Paste. ['Xenocrates,' cf. Pierres de Stosch, IV., No. 78.]

1520. Greek philosopher, head of, in profile to r.; bearded. Paste.

1521. Greek philosopher, head of, in profile to r.; bearded. Paste.

1522. Greek philosopher, head of, in profile to r.; bearded. Paste.

1523. Greek philosopher, head of, in profile to r.; bearded. Paste.

1524. Alexander (?), head of, in profile to r.; taenia and long flowing hair. Sardonyx. *Castellani Coll.* Plate I.

1525. Alexander (?), head of, in profile to r.; taenia and long flowing hair. Sardonyx of two layers. *Castellani Coll.*

1526. Demetrius Poliorcetes, head of, in profile to r., wearing diadem and small horn. Inscribed, below neck, ΣΕΛΕ., either by some person who took the head for that of Seleucus, or else as the signature of the supposed engraver Seleucus [cf. Stosch, Gemmae Ant. Cael., pl. 60]. Inscribed also in front of neck, ΚΑΡΠΟΥ, the name of a fictitious engraver. [cf. Select Coins, IV., B. 15.] Sard. *Pulsky Coll.* Plate I.

†1527. Philip V., head of, in profile to l., in character of Perseus; winged helmet; harpè behind neck. Lapis lazuli. [King, II., pl. 47, fig. 5]. *Blacas Coll.* Plate I.

The gryphon on the helmet, on the coins, appears here as a cock. Cf. Select Coins V., B. 7.

1528. Rhoemetalkes? Portrait head, in profile to r., slightly resembling that on the coins of Rhoemetalkes. Inscribed ΑΜΦϹ. Black jasper. [Mus. Flor., II., pl. 10, fig. 3; Köhler, III., p. 91; Annali dell' Inst., 1845, p. 260; cf. *ante*, p. 35]. *Riccardi and Blacas Colls.*

†1529. Portrait head to r., perhaps of Attalus, or Eumenes I., certainly of a Pergamene king. Sicilian jasper? [cf. Select Coins, V., A. 9.] *Castellani Coll.*

1530. Mithradates, head of, in profile to r.; long, flowing hair. Paste. [Pierres de Stosch, IV., No. 39 cf. Select Coins, VII., A. 2.]

1531. Portrait head of unknown African prince to r., wearing the elephant's skin in the manner of Alexander on the coins of Ptolemy I. Black jasper.
Presented by George Eastwood, Esq.

1532. Ptolemy Philadelphus and Arsinoè (?) heads of, in profile to r. Sardonyx. Cameo. *Blacas Coll.*

1533. Head to front, with headdress of an Egyptian king; disk and Uraei on breast. Sard. [King, I., p. 102.] *Pulsky Coll.*

†1534. Ptolemy (?), head of, in profile to l. Gold sard. *Santangelo and Castellani Colls.*

1535. Portrait head, in profile to r., perhaps Juba of Numidia. Paste. [cf. Select Coins, VII., c. 38.]

1536. Unknown female bust, in profile to r.; youthful; long flowing hair, and wreath. *Blacas Coll.*

†1537. Unknown female bust, in profile to r., with shoulders to front. Sard. *Blacas Coll.*

1538. Unknown female head, in profile to r., the hair bound with taenia, and gathered up over crown. Sard, set in ancient iron ring. *Castellani Coll.*

1539. Unknown portrait bust, in profile to r., in character of Perseus; winged helmet and harpè. Chalcedony, mounted in iron setting.

†1540. Unknown male portrait head, of half-negro type, in profile to r.; short beard and hair. Sard. *Blacas Coll.*

1541. Unknown youthful male portrait head, in profile to r., supposed to be Juba II., King of Mauritania. Sard. [Visconti, Icon. Gr., III., pl. 55, fig. 4; cf. King, Arch. Journ., XXIV., p. 216.] *De la Turbie and Blacas Colls.*

†1542. Unknown male portrait head, in profile to r.; short beard, and broad taenia. Inscribed ΔΙΟΞΚΟ (*sic*). [cf. *ante*, p. 35.] Sard. *Blacas Coll.*

1543. Unknown male portrait head, in profile to r.; short beard. Sardonyx. *Blacas Coll.*

1544. Unknown male portrait head, in profile to r.; beardless. Sard. *Cracherode Coll.*

1545. Two portrait heads, male and female, in profile to r.; both wear taeniae; the nearer head is that of an elderly, bearded man. Sard, set in iron ring, broken. *Blacas Coll.*

1546. Unknown portrait bust of bearded man, in profile to r.; cuirass, chlamys, broad taenia. Paste.

1547. Unknown male portrait head, in profile to l.; beardless; wears taenia. Paste. Cameo, fragment.

†1548. Unknown male portrait head, in profile to r.; beardless. Paste.

1549. Arabian (?) horseman, riding to r.; bearded; long drapery; banner in r. hand. Sard. *Blacas Coll.*

†1550. Cicero, bust of, in profile to r. Inscribed M. T. C. Sard. [cf. gem figured by Mariette, II., Part II., pl. 45, and inscribed behind head, M. T. C.; cf. Raspe, 10896–7, &c.] *Castellani Coll.*

1551. Cicero (?), head of, in profile to l. Sard. *Blacas Coll.*

†1552. Sextus Pompeius? Portrait head of Roman, beardless, in profile to r. Inscribed Α]ΓΑΘΟΠΟΥϹ ЄΠΟΙЄΙ and L . . . (= L. M. (?)—Lorenzo de' Medici). Sard. *Blacas Coll.*

Probably a replica of a beryl, now at Florence. [Mus. Flor. II., pl. 1, fig. 2; Köhler, III., p. 176; Stosch, Gemmae Ant. Cael., pl. 15.]

1553. Marcus Junius Brutus, head of, in profile to r. Plate I.
Inscribed C. I. O. Amethyst. [Encyc. Brit., 9th ed., X., pl. 1, fig. 24; cf. Bernoulli, Röm. Ikonogr., I., Münztaf. iii., Nos. 75–79; cf. *ante*, p. 35.] *Rhodes.*

1554. Marcus Antonius, head of, in profile to r. Red jasper. [cf. Bernoulli, Röm. Ikonogr., I., Münztaf. iv., Nos. 80–91.] *Blacas Coll.*

†1555. Horace, bust of, in profile to l.; palm branch in field, and H. The treatment of the drapery suggests that this gem has been based on a medal. Topaz. [King, II., pl. 50, fig. 7; Bernoulli, Röm. Ikonogr., I., Münztaf. v., No. 116; cf. Cades, V., 218.] *Blacas Coll.*

1556. Portrait head of unknown Roman, in profile to r. Sard. *Castellani Coll.*

1557. Julius Caesar, head of, to front, wearing laurel Plate I.
wreath; lituus and star in field. †Inscribed ΔΙΟϹΚΟΥΡΙΔΟΥ. Sard. [King, II., pl. 49, fig. 1; cf. *ante*, p. 36.] *Riccardi and Payne Knight Colls.*

†1558. Julius Caesar, head of, to front; similar to last, Plate I.
except for the excessive amount of minute detail in the neck and face. Inscribed ΔΙΟΣΚΟΡΙΔΟΣ (*sic*). Jacinth. [King, Arch. Journ., XXIV., p. 207, considers this gem a copy of the last; Trésor de Num., Emp. Rom., pl. 2, fig. 10; Bernoulli, Röm. Ikonogr., I., p. 152; Brunn, Gr. Künstler, II., p. 497; cf. *ante*, p. 36.] *Blacas Coll.*

1559. Julius Caesar, head of, in profile to l.; lituus in field. Sard. *Castellani Coll.*

Frontispiece. 1560. Augustus, bust of, in profile to l.; aegis, with gorgoneion and lance. Sardonyx. Cameo. [Mus. Flor., I., pl. 18; The Intellectual Observer, July, 1867; Bernoulli, Röm. Ikonogr., II., pl. 28, fig. 3, pp. 49, 80; cf. *ante*, p. 36.]

The head was originally bound with a simple taenia, but a diadem of mediaeval work in gold and gems has been added. This diadem was restored at the beginning of the 18th century. [Mus. Flor., I., p. 48.] The stones on this diadem are (1) emerald; (2) beryl; (3) plasma (?) cameo: head of Artemis, looking to front; (4) topaz; (5) onyx cameo: head of boy, looking to front, with four diamonds round it; (6) emerald; (7) onyx cameo: head of satyr, looking to front; (8) garnet: face in low relief; (9) diamond. *Strozzi and Blacas Colls.*

Plate I. 1561. Augustus, head of, in profile to r. Sardonyx. Cameo, broken. *Strozzi and Blacas Colls.*

†1562. Augustus (?), head of, in profile to r. Sard. *Vannutelli and Castellani Colls.*

1563. Augustus, head of, in profile to r. Topaz, cut in facets, round margin. *Blacas Coll.*

1564. Augustus, laureate head of, in profile to r. Paste. Cameo.

1565. Augustus (?), laureate head of, in profile to r.; star in field. Sard.

1566. Augustus (?), head of, in profile to r. Sard. *Blacas Coll.*

1567. Livia, head of, in high relief, slightly turned to r. Agate. Cameo. *Castellani Coll.*

1568. Livia as Ceres, bust of, in intaglio, to l., wearing wreath of corn, and veil over back of head; round the bust is a border in relief representing shield, spear and owl; torch, calathus, and cista, with snake; lion and cymbals; distaff (?); peacock, thyrsus and caduceus; cornucopia and patera. [King, II., pl. 32, fig. 3; Arch. Journ., XXIV., p. 216.] *Blacas Coll.*

1569. Livia, head of, in profile, to r.; hair in a plait along top of head. Sard. *Blacas Coll.*

1570. Livia (?), head of, in profile, to r.; hair in a plait along top of head. Inscribed ΛΕΥ. Sard. [cf. Bernoulli, Röm. Ikonogr. II., pl. 27, fig. 7.] *Blacas Coll.*

1571. Livia, seated, to l., on throne placed above the mouth of a cornucopia, which has been held out by a figure now wanting all but his fingers and part of nose. She holds patera in r. hand, and rests l. on sceptre; her throne is surrounded with fruits. Onyx. Cameo, fragment. *Hamilton Coll.* Plate I.

1572. Livia as Ceres; head of, in profile to r., with wreath of barley and veil. Sard. *Vannutelli and Castellani Colls.*

1573. Livia (?) idealized, head of, half turned to r., with diadem, necklace and veil. Agate of two layers. Cameo. *Vannutelli and Castellani Colls.*

1574. Livia (?) idealized, to r. wearing diadem and veil, and looking at cornucopia in left hand, on which is bust of Augustus? Sard, fragment.

†1575. Livia (?) idealized bust of, to front wearing laurel wreath, veil and necklace; cornucopia in r. hand. Inscribed ΕΠΙΤ. Amethyst. [cf. Raspe, pl. 48, No. 1793, and also Trésor de Num., Emp. Rom., pl. 11, fig. 1; Chabouillet, 2080.] *Payne Knight Coll.*

1576. Livia (?) idealized head of, in profile to l., with veil and diadem. Onyx. Cameo. *Blacas Coll.*

1577. Livia (?) idealized head of, in profile to r., with veil and diadem. Sardonyx. Cameo. *Pulsky and Castellani Colls.*

1578. Livia (?) idealized head of, in profile to l., with veil and diadem. Sard. *Blacas Coll.*

†1579. Livia (?) idealized head of, in profile to l., with veil. Agate. *Sicily.* *Castellani Coll.*

†1580. Veiled female head in profile to l., resembling Livia. Amethyst. *Payne Knight Coll.*

1581. Tiberius? Part of the head of a Claudian emperor, to r., wearing oak wreath. Sard. Cameo, fragment. [Raspe, 5662.] *Townley Coll.*

1582. Tiberius (?), laureate head of, in profile to r. Blue paste. Cameo, fragment.

1583. Tiberius (?), laureate bust of, young, to l.; aegis on l. shoulder. Paste.

1584. Tiberius (?), laureate head of, in profile to r. Paste.

1585. Drusus, the Younger, head of, in profile to r. Beryl? [cf. Bernoulli, Röm. Ikonogr. II., pl. 9.]
Blacas Coll.

1586. Nero Drusus (?), laureate bust of, to front, showing shoulder straps of cuirass. Sardonyx. Cameo, fragment. [Bernoulli, Röm. Ikonogr., II., pl. 26, fig. 11. and pp. 177, 216.] *Blacas Coll.*

1587. Antonia (?), head of, in profile to l. Sard. [Hübner, Bildniss einer Römerin, p. 3, fig. 3; Arch. Zeit. 1867, p. 70*.] *Castellani Coll.*

1588. Antonia (?), head of, in profile to l. Sardonyx. Cameo. *Vannutelli and Castellani Colls.*

1589. Germanicus (?), head of, in profile to r. Inscribed ЄΠΙΤΥΓΧΑ. Sardonyx. Cameo, fragment. [Bernoulli, Röm. Ikonogr., II., pl. 26, fig. 8, and pp. 177, 241; Stosch, Gemmae Ant. Caelat., pl. 32; Mus. Flor., II., pl. 9, fig. 1; cf. *ante*, p. 37.] *Strozzi and Blacas Colls.*

1590. Germanicus (?), bust of, to front; heads of his three sons, Nero, Drusus, and Caligula (?) on his shoulders and breast, as phalerae. Blue paste. Cameo.

1591. Germanicus (?), head of, to front; head of one of his sons (?) on r. Blue paste. Cameo, fragment.
Blacas Coll.

1592. Agrippina, the Elder (?), wife of Germanicus; head in profile to l. Onyx. Cameo. *Payne Knight Coll.*

1593. Agrippina, the Elder (?), wife of Germanicus; head in profile to r. Sardonyx. Cameo.
Vannutelli and Castellani Colls.

1594. Claudius, laureate head of, in profile to r. Sardonyx. Cameo. [Bernoulli, Röm. Ikonogr., II., p. 341, e.]
Blacas Coll.

1595. Messalina? Female portrait, in profile to l.; style of headdress that of ladies of the Claudian family. Sardonyx. Cameo. [King, Arch. Journ., XXIV., p. 308; Bernoulli, Röm. Ikonogr., II., p. 358, d.]
Blacas Coll.

1596. Nero, laureate head of, in profile to r. Sard.
Sloane Coll.

1597. Nero, laureate head of, in profile to r. Chrysolite.
Blacas Coll.

1598. Nero, laureate head of, in profile to r. Sard.

1599. Unknown Claudian, youthful head of, to front, in high relief. Agate. Cameo. [Mus. Flor., I., pl. 21, fig. 1.] *Strozzi and Blacas Colls.* Plate I.

1600. Head of youth, to front, laureate; perhaps the head of a Claudian Caesar. Onyx. Cameo. *Pulsky Coll.*

1601. Unknown Claudian (?), youthful bust of, slightly turned to r., with cuirass. Blue paste. Cameo.

1602. Galba, head of, in profile to r. Onyx. Cameo.
Blacas Coll.

1603. Galba, head of, in profile to r. Onyx. Cameo, much fractured. *Blacas Coll.*

1604. Otho, head of, in profile to l. Paste. Cameo, broken. *Blacas Coll.*

1605. Vespasian, laureate head of, in profile to r. Sard. *Blacas Coll.* Plate I.

1606. Titus, laureate head of, in profile to r. Red jasper. *Blacas Coll.* Plate I.

†1607. Julia, daughter of Titus, head of, in profile to r. Agate. Cameo. *Castellani Coll.*

A replica of the stone, at Paris, with the signature of Euodos [Stosch, Gemmae Ant. Cael., pl. 33; Chabouillet, No. 2089].

1608. Julia, daughter of Titus, head of, in profile to r. Plasma. *Blacas Coll.*

1609. Julia (?), daughter of Titus; head of, in profile to l. Amethyst. *Castellani Coll.*

1610. Trajan and Plotina, heads of, side by side, in profile to l. Sardonyx. Cameo. *Payne Knight Coll.*

†1611. Plotina, head of, in profile to l. Sard.
Castellani Coll.

1612. Hadrian, head of, in profile to r. Sard. Plate I.
Blacas Coll.

†1613. Sabina (?), head of, in profile to l. Clouded agate. *Castellani Coll.*

1614. Sabina (?), head of, in profile to l. Black agate. *Castellani Coll.*

1615. Sabina (?), head of, in profile to l. Sard. *Pulsky Coll.*

1616. Antinous, head of, in profile to r.; wanting from the nostrils upwards. Sard, fragment. [Raspe, 12421.] *Townley Coll.*

1617. Faustina, the Elder, seated on a car drawn to l. by two elephants; she holds ears of corn in r. hand, and cornucopia in l.; on the elephants are two riders with goads; on the side of the car, a relief of two Cupids? Burnt sard. [cf. Cohen, 2nd ed., II., p. 417, No. 53.] *Blacas Coll.*

†1618. Faustina, the Elder, seated on a car drawn to l. by two elephants; she holds ears of corn in r. hand, and cornucopia in l.; on the elephants are two boys with palm branches. Sardonyx. *Castellani Coll.*

1619. Marcus Aurelius as a young man, head of, in profile to r.; oinochoè and sprinkler in field. Sard. [cf. Cohen, 2nd ed., III., p. 47, No. 452.] *Castellani Coll.*

Plate I. 1620. Faustina, the Younger, bust of, in profile to r. Red jasper. *Vernon Coll.*

1621. Lucius Verus, bearded, bust of, in profile to r. Brown sard.

1622. Lucius Verus, bearded, bust of, in profile to r. Sard. *Blacas Coll.*

1623. Lucilla, bust of, in profile to r. Amethyst. *Castellani Coll.*

1624. Commodus (?) as a youth, laureate head of, in profile to r.; on the rev. a column supporting a sundial; at further side of column a sword; on l. a helmet (?) and inscription A·FOL. Sardine. *Blacas Coll.*

1625. Antoninus Pius, Faustina, and Commodus? Roman emperor, laureate, and empress with diadem, side by side, confronting emperor, laureate. Red jasper. Truncate octagonal cone.

1626. Commodus and Hercules, heads of, side by side, in profile to r. Sard. *Blacas Coll.*

1627. Septimius Severus, laureate bust of, in profile to r. Plasma. *Castellani Coll.*

1628. Septimius Severus and Julia Domna (?), heads of, in profile, confronted. Paste.

1629. Caracalla (?) as a boy; head in profile to r. Onyx. Cameo. [cf. Froehner, Méd. Rom., p. 162.] *Blacas Coll.*

1630. Caracalla, laureate head of, in profile to r. Onyx. *Fucine Lake.* *Castellani Coll.*

1631. Caracalla, laureate head of, in profile to r.; the upper part of the face alone remains. Sard, fragment. *Townley Coll.*

1632. Caracalla, laureate bust of, in profile to r., with cuirass. Sardonyx. *Blacas Coll.*

1633. Alexander Severus, head of, in profile to r. Nicolo, fragment. ['Geta,' in Raspe, 12032.] *Townley Coll.*

1634. Trajan Decius, laureate head of, in profile to l. Plate I.
Inscribed XX·HEA. Sard, mounted in iron setting, and fractured.

1635. Claudius Gothicus as Hercules, head of, in profile to l. Sard. *Blacas Coll.*

1636. Emperor, of time of Tetricus (?); bearded head with radiate crown, in profile to r. Sard.

1637. Carinus, laureate, and empress, perhaps Magnia Urbica, with diadem; busts of, confronted. Red jasper. *Blacas Coll.*

1638. Roman emperor, laureate portrait bust of, to front. Onyx. Cameo. *Blacas Coll.*

1639. Roman portrait head to front. Paste. Cameo.

1640. Roman emperor (?), bust of, to front slightly turned to l. Paste. Cameo.

1641. Roman emperor (?), laureate, beardless head of, in profile to r. Garnet, fragment.

1642. Roman emperor, laureate, bearded bust of, in profile to l. Sardonyx. Cameo.

1643. Roman emperor, laureate, beardless bust of, in profile to r. Sardonyx. Cameo. [cf. so-called Elagabalus, Chabouillet, No. 252; Duruy, Hist. des Romains, VI., p. 275.] *Blacas Coll.*

1644. Roman emperor, laureate, bearded bust of, in profile to r. Crystal. *Blacas Coll.*

1645. Roman emperor in triumphal chariot driven to l. by Minerva; beyond her stands the emperor, raising r. hand, and holding staff in l. hand. Paste. Cameo, fragment.

1646. Boy, bust of, to front, in high relief. Agate. Cameo pierced for attachment among phalerae. *Castellani Coll.*

1647. Boy, bust of, half turned to r., and wearing necklace. Onyx. Cameo. *Blacas Coll.*

1648. Youth, head of, in profile to r.; beneath, cornucopia. Paste.

1649. Boy, head of, half turned to r. Inscribed ΙΤΠΛ? Amethyst. *Cracherode Coll.*

1650. Youthful head, to front. Sard. Cameo, fractured. *Castellani Coll.*

1651. Female portrait bust, in profile to l., with diadem and drapery; two spears in field. Burnt sard.

1652. Portrait head of young Roman (so-called Marcellus), in profile to r. Plasma. *Blacas Coll.*

1653. Portrait head of Roman, beardless, in profile to l. Paste.

1654. Portrait head of Roman, beardless, in profile to r. Paste.

1655. Portrait head of Roman (so-called Pertinax), beardless, in profile to r. Paste. Cameo, fragment. *Blacas Coll.*

Plate I. †1656. Portrait bust of Roman (so-called Augustus), with short whiskers, in profile to r. Inscribed Δ]ΙΟϹΚΟΥΡΙΔ. Amethyst, fractured. [Stosch, Gemmae Ant. Cael., pl. 25; Bernoulli, Röm. Ikonogr., II., pl. 26, fig. 4, p. 49, u; Köhler, III., p. 113; Brunn, Gr. Künstler., II., p. 487.] *Blacas Coll.*

†1657. Portrait bust of Roman, to r., apparently a replica of the preceding. Sard. *Blacas Coll.*

1658. Portrait head of Roman (so-called Herodes Atticus), bearded, in profile to r. Sard. [King, Arch. Journ., XXIV., p. 218.] *Blacas Coll.*

1659. Portrait head of Roman, bearded, in profile to r. Sard. *Vannutelli and Castellani Colls.*

†1660. Portrait head of Roman, bearded, in profile to l.; behind him prow of vessel. Sard. *Sicily.* *Castellani Coll.*

1661. Portrait bust of an elderly Roman (perhaps Cicero), half turned to l. Onyx. Cameo.

1662. Portrait head of Roman (so-called Lucius Antonius), beardless, in profile to r. Sard. *Blacas Coll.*

†1663. Head of negress, veiled, to front. Agate, of two layers. Cameo. *Castellani Coll.*

1664. Portrait head, of negro type, in profile to l. Sard. *Blacas Coll.*

1665. Roman portrait busts of man and woman, confronted; between them a smaller male bust. Inscribed beneath male bust ANTEPWC; beneath female bust ΦΗΛΙΚΙΤΑC *Felicitas*; beneath the smaller bust ΙΕΡWΝ; inscribed also:

O NOM N
I O
K M

Bloodstone. *Sloane Coll.*

1666. Portrait head of Roman, beardless, in profile to r.; beneath, two ears of corn, scales, and modius? Sard. *Cracherode Coll.*

1667. Head of Egyptian princess (?), in profile to l. Paste. Cameo.

1668. Male head, youthful, in profile to r.; beneath, cornucopia and a gryllus formed of capricorn and a mask. Paste.

1669. Male head, youthful, in profile to r.; above, goat; in front, rudder; behind, spear? Sard. [Raspe, 11030.] *Cracherode Coll.*

1670. Portrait bust of elderly Roman, in armour, in profile to r. Sard.

1671. Portrait head of young man (Prusias ?), with slight beard and whiskers, in profile to l. Sard, fractured and restored with gold. *Blacas Coll.*

1672. Portrait head, apparently a replica of the preceding. Sard. *Cracherode Coll.*

1673. (*a*) Portrait bust of Roman, in profile to r.; of time of Gallienus. Inscribed:

V E
M T

(*b*) Portrait bust of Roman lady, in profile to r. Inscribed:

Λ D
E M
V E
Λ
M

So called Caracalla and Plautilla. Nicolo. *Blacas Coll.*

1674. Portrait bust of Roman, bearded, in profile to r. Sard. *Blacas Coll.*

1675. Male and female portrait heads, confronted. Inscribed ΦT (?), and with name Antūn (Antonius ?) in Arabic characters انطو. Chalcedony.

1676. Portion of a face, in profile to r. Sard. Cameo, fragment. [Raspe, 2775.] *Townley Coll.*

1677. Portion of an idealized youthful face, to front. Sard. Cameo, fragment. *Castellani Coll.*

†1678. Female head, in profile to r. Brown sard. *Palermo.* *Castellani Coll.*

1679. Female head, in profile to r., wearing lotus flower on brow. Sard. *Pulsky Coll.*

1680. Two draped figures, seated, side by side, to r.; lower portions alone preserved; at their feet, a recumbent figure draped round legs and holding lyre. Sardonyx. Cameo, fragment.

1681. Chin and neck of female bust, seen in profile to r. Chalcedony, fragment.

1682. Portrait head of Roman lady, in profile to r., with headdress as in time of Hadrian. Plasma. *Castellani Coll*

1683. Portrait bust of Roman lady, in profile to r., with headdress as in time of Hadrian. Inscribed YΠOPA. Sard.

1684. Portrait bust of Roman lady, in profile to r., with headdress as in time of Hadrian. Inscribed ANTIOXIC. Sard. [Raspe, 11655; Köhler, III., p. 68.] *Blacas Coll.*

1685. Portrait bust of Roman lady, in profile to r., with headdress as in time of Hadrian. Sardonyx. Cameo. *Payne Knight Coll.*

1686. Two Roman portrait heads of Augustan period (so-called Germanicus and Agrippina), each within a wreath held by a winged Victory flying to front. Sardonyx. *Blacas Coll.*

1687. Winged Victory advancing to r., holding out female portrait bust in her hands; at her feet, a tree and goat. Sardonyx. Large cameo. *Leturcq Coll.*

†1688. Portrait bust of Roman lady, in profile to r. Amethyst. *Castellani Coll.*

1689. Portrait head of Roman lady, in profile to r. Inscribed ЄYNOIA. Red jasper. *Blacas Coll.*

1690. Portrait head of Roman lady, in profile to l. Nicolo. *Blacas Coll.*

†1691. Female bust, head half turned to r. Inscribed ΔIOCKOYPIΔOY. Sard. *Pulsky and Castellani Colls.*

†1692. Male figure, laureate, raising chlamys with r. hand, in which a dagger is partly concealed; on r. a vase on a column? on l. a sphere on a column. (Perhaps Brutus at death of Julius Caesar?) Sard, fragment. *Townley Coll.*

1693. Mars, armed, descending through air towards Rhea Silvia, who lies asleep on ground. Plasma. *Blacas Coll.*

1694. She-wolf to r., with twins. Inscribed Q·ACVTI·ASTRAGALI. Sard. *Blacas Coll.*

1695. Faustulus finding wolf and twins beneath vine; bird on back of wolf. Sard. *Blacas Coll.*

1696. Faustulus finding wolf and twins beneath tree; a hare suspended from one of the boughs. Sard.

1697. Faustulus and another shepherd standing one on each side of cave, within which are wolf and twins; above the cave are two trees and two deer fighting. Plasma.

1698. Faustulus finding wolf and twins, beneath a rock on which is a tree, and head of Tolus? Sard. *Townley Coll.*

1699. Faustulus, standing to r., leaning on staff. Inscribed VISTINIA. Sard. *Blacas Coll.*

1700. Faustulus (?), standing to r., leaning on staff, with dog before feet. Plasma. *Townley Coll.*

1701. Faustulus (?), standing to r., leaning on staff, with a raven at feet. Sard. *Blacas Coll.*

1702. Faustulus (?), standing to r., leaning on staff, with dog at feet; before him a tree, on which hangs a wallet. Sardonyx?

1703. Faustulus (?), standing to r., leaning on staff; before him a tree, from which hangs a hare, and on which a goat is springing. Brown sard. [Raspe, 2186.] *Townley Coll.*

1704. Faustulus (?), standing to r.; before him a tree, on which a kid is leaping. Sard. *Blacas Coll.*

1705. Discovery of head of Tolus. Three figures, looking down at a head on the ground. One of the three is a bearded man, who points to the head with a short rod. Banded agate. [Raspe, 10493.] *Townley Coll.*

†1706. Discovery of head of Tolus; group similar to preceding, in cable border. Chalcedony.
Canosa. *Castellani Coll.*

1707. Discovery of head of Tolus; group similar to No. 1705. Sard. *Blacas Coll.*

1708. Discovery of head of Tolus? Two figures standing face to face, the one carrying pedum and basket, the other a staff; between them, on the ground, a head. Sard. [Raspe, 10497.] *Cracherode Coll.*

1709. Roma, armed, standing to r., with left foot on sphere, approached by winged Victory carrying wreath and palm branch. Paste.

†1710. Roma, draped, helmeted, seated on cuirass to l.; holding out in r. hand a Victory, with palm branch; spear in l. hand. Paste.

1711. Roma, draped, helmeted, seated on cuirass to l.; holding out Victory with wreath on r. hand; trophy and spear in l. hand. Sard.

1712. Roma (?), helmeted head of, in profile to r. Brown sard. *Blacas Coll.*

1713. Roma, helmeted head of, in profile to r. Chalcedony, fractured. *Pulsky Coll.*

1714. Roma (?), helmeted head of, in profile to r. Sard. *Cracherode Coll.*

1715. Roma (?), helmeted head of, in profile to r.; gryphon on helmet. Sardonyx. Cameo. *Bequeathed by Sir W. Temple.*

1716. Female tragic mask to front. Sard.

1717. Female tragic mask, in profile to r. Sard. [Raspe, 4001.] *Cracherode Coll.*

1718. Male tragic mask, bearded, in profile to r. Sard. *Townley Coll.*

1719. Tragic mask of Herakles, bearded, in profile to r.; above, a cup; behind, a club. Sard. *Blacas Coll.*

1720. Male tragic mask, bearded, in profile to r., resting on a cista. Sard. *Townley Coll.*

1721. Male tragic mask, bearded, in profile to r. Inscribed ΜΙΛΗΤ[Ο]Υ. Nicolo. *Blacas Coll.*

1722. Female tragic mask to front, wearing wreath of ivy leaves. Sard. *Castellani Coll.*

1723. Female tragic mask, in profile to r., wearing wreath of ivy leaves. Sardonyx. *Blacas Coll.*

1724. Female tragic mask, in profile to l., wearing wreath of ivy leaves and ivy berries. Golden sard. *Vannutelli and Castellani Colls.*

1725. Female tragic mask, half turned to r., wearing wreath of ivy leaves. Sard. [Raspe, 4039.] *Cracherode Coll.*

1726. Female tragic mask, half turned to l., wearing wreath of ivy leaves. Sard. *Blacas Coll.*

1727. Male head to r., wearing tragic mask, thrown back. Inscribed QVINT| POR·COCIDEI. Brown sard. *Blacas Coll.*

1728. Male head, wearing mask, with goat's horns, thrown back; in front, an inscribed tablet, the letters only indicated by marks. Red jasper.

1729. Female head, wearing tragic mask, thrown back. Brown sard. [Raspe, 3655.] *Townley Coll.*

1730. Tragic mask, half turned to r. Sard. *Fanelli and Castellani Colls.*

1731. Two female tragic masks, side by side, in profile to r. Inscribed LM. F. Nicolo. *Blacas Coll.*

1732. Two comic masks, and one tragic mask united. Sard. *Payne Knight Coll.*

1733. Tragic and satyric masks, conjoined. Sard. *Castellani Coll.*

1734. Mask of Silenus, in profile to l., wearing wreath of ivy; pedum in field. Inscribed Є Χ Δ. Sard. *Castellani Coll.*

1735. Mask of Silenus, to front, wearing wreath of ivy. Nicolo. *Blacas Coll.*

1736. Mask of Silenus, to front; spray of ivy on l. side. Sard. *Cracherode Coll.*

1737. Mask of Silenus, in profile to r.; beneath, pedum. Inscribed APOLLONIDES. Sard. *Biscari and Castellani Colls.*

1738. Mask of Silenus, to front, wearing wreath of ivy; brow injured. Sardonyx. Cameo.

1739. Mask of Silenus, to front, wearing wreath of ivy leaves and ivy berries. Agate. *Rome.* *Castellani Coll.*

1740. Mask of Silenus, to front, wearing wreath of ivy. Red jasper (?), burnt. *Pulsky Coll.*

1741. Mask of Silenus, to front, wearing wreath of ivy. Onyx. Cameo. *Mertens and Castellani Colls.*

1742. Mask of Silenus, half turned to l., wearing wreath of ivy. Sardonyx. Cameo. *Mertens and Castellani Colls.*

1743. Mask of Silenus, slightly turned to l., wearing wreath of ivy. Sardonyx. Cameo. *Blacas Coll.*

1744. Mask of Silenus, to front, wearing wreath of ivy; in the open mouth a minute gorgoneion; beneath, a smaller tragic mask in profile to r., and a pedum. Sard. *Blacas Coll.*

1745. Mask of Silenus, to front. Sard. *Blacas Coll.*

†1746. Mask of Silenus slightly turned to l. Corundum? Cameo. *Castellani Coll.*

1747. Mask of satyr, half turned to r., wearing wreath of ivy. Onyx. Cameo. *Payne Knight Coll.*

1748. Mask of satyr, to front. Sardonyx. Cameo. *Blacas Coll.*

†1749. Mask of satyr, to front, but slightly turned to r. Sard. *Pulsky and Castellani Colls.*

1750. Masks of Pan and Silenus conjoined; above, a star; beneath, a pedum. Red jasper. *Townley Coll.*

1751. Masks of Pan and Silenus, confronted. Nicolo. *Blacas Coll.*

1752. Masks of satyr and maenad, side by side, in profile to r.; in front, thyrsus and pedum. Red jasper. *Blacas Coll.*

†1753. Masks of satyr and maenad, side by side, in profile to r. Sard. *Castellani Coll.*

1754. Mask of young satyr, in profile to r.; beneath, pedum. Red jasper. [Raspe, 4003.] *Cracherode Coll.*

1755. Masks of young Pan and maenad (?), confronted; in field, syrinx, vase and pedum. Red jasper. *Blacas Coll.*

1756. Comic mask, bald, half turned to l. Amethyst. Cameo. *Blacas Coll.*

1757. Comic mask, bald and bearded, to front. Sard. *Blacas Coll.*

1758. Comic mask, bearded, nearly bald, to front. Onyx. *Capua.* *Castellani Coll.*

1759. Comic mask, bearded, to front. Onyx. Cameo. *Payne Knight Coll.*

1760. Comic mask, bearded, to front. Onyx. Cameo. *Cracherode Coll.*

1761. Comic mask, half turned to l.; staff in field. Sard. *Blacas Coll.*

1762. Comic mask, half turned to r. Inscribed ЄΛΛΗΝ. Red jasper. *Blacas Coll.*

1763. Comic mask, to front. Nicolo. *Blacas Coll.*

1764. Comic mask of old man, bearded, in profile to r.; beneath, pedum. Inscribed A. Red jasper. *Hertz Coll.*

1765. Grotesque mask, in profile to r.; behind, a pedum. Brown sard.

†1766. Grotesque mask, in profile to r.; beneath, a shoe. Brown sard. *Castellani Coll.*

1767. Mask of negro, to front. Garnet. Cameo. *Castellani Coll.*

1768. Poet, seated on a chair to r., drilling a chorus of four boys, who stand before him. Paste.

†1769. Draped female figure seated on r. at foot of a column, playing on double flute; on l., a male figure, draped round legs, with pedum in l. hand, stoops towards her, with left foot raised on a stone. Burnt agate? Cameo. *Castellani Coll.*

1770. On l., a group of two figures seated to r., with a bearded figure standing behind them; on r., remains of a figure seated to l.; above, remains of a female figure. Paste, fragment.

1771. Youth with drapery round legs, standing to l., playing on double flute; behind him, a youth also draped round legs seated, with MS. roll in hand, and with a draped female standing beside him resting her l. hand on his neck. Sardonyx. Cameo. *Blacas Coll.*

1772. Poet, seated to l., surrounded by a group of seven actors, preparing for a play; one plays on double flute, and five wear masks thrown back on their heads; two masks lie on the chair of the poet; behind him, a term of Hermes. Sard. [Wieseler, Theatergeb., pl. 12, fig. 45.; cf. the Mosaic of Pompei, Mus. Borb., II., pl. 56.] *Townley Coll.*

1773. Poet, seated to l., holding mask in hand; before him, an actor rehearsing, his mask thrown back; a second actor stands at further side of poet, placing hand on his shoulder, and also wearing a mask, thrown back; behind the poet is a column, surmounted by a mask; two more masks beside it. Sard. *Townley Coll.*

†1774. Comic actor standing to l., half turned to front, wearing mask, and holding crooked staff; a small himation round body. Sard. *Payne Knight Coll.*

1775. Comic actor, as an old man, moving to l., leaning on a crosier-like staff. Sard. *Vannutelli and Castellani Colls.*

1776. Comic actor, standing to r., bearded, and wearing short chiton; r. hand raised; a crooked staff in l.; before him an open scroll; behind, a column with a mask at each end of it. Sard. *Townley Coll.*

1777. Two comic actors, standing face to face, draped, conversing; the one on left holds crooked staff. Banded onyx. *Blacas Coll.* Plate H.

1778. Comic actor, striding to l., but turned to front, and looking back; draped to feet; behind him hangs a curtain. Nicolo. *Townley Coll.*

1779. Comic actor, standing, half turned to l., holding crooked staff in l. hand; draped to feet. [cf. Wieseler, Theatergeb., pl. 12, fig. 23.] Sardonyx. Cameo. *Castellani Coll.*

1780. Comic actor, standing half turned to l., holding out mask in r. hand, staff in l.; draped to feet. Nicolo. *Blacas Coll.*

1781. Comic actor, standing to r., holding mask in l. hand, and crooked staff in r.; at his feet, a capsa with MS. rolls; a chlamys hangs from shoulders behind. Nicolo. *Blacas Coll.*

1782. Comic actor, draped, seated nearly to front, half turned to r., on an altar, his hands clasped, in the attitude of a slave taking refuge at altar. Amethyst. [cf. Wieseler, Theatergeb., pl. 12, fig. 30.] *Blacas Coll.* Plate H.

1783. Comic actor, seated on square seat; crooked staff and flaming torch beside him. Sard. [cf. Mus. Pio-Clem. III., pl. 28.] *Blacas Coll.*

1784. Comic actor, draped to feet, standing to front, wearing mask of eagle; in r. hand, staff, surmounted by head of hoopoe. Amethyst.

1785. Poet (?), seated to r., with MS. roll in hands, bending forwards towards column surmounted by comic mask; beside column, crooked staff, and capsa with MS. rolls. Beyond poet is a standing figure, also bending forwards towards column. Sard. *Blacas Coll.*

1786. Poet, seated to r., with MS. roll in hands, and crowned by Victory, who stands beside him; in front, a staff. Sard. *Townley Coll.*

1787. Winged boy, nude, holding mask in l. hand and palm branch in r. Inscribed C·VOLC ACI·C·F. Agate. *Castellani Coll.*

1788. Boy, wearing gigantic mask, moves to l., frightening two companions, one of whom falls backwards, while the other runs away; on r. is a statue of Athenè on a column. Brown sard. [King, II., pl. 40, fig. 5; cf. Raspe, 6929.] *Blacas Coll.*

1789. Female figure, draped, stooping to l., and drawing off a tunic over the head of a boy who stands before her. Sardonyx. Cameo. *Castellani Coll.*

1790. Female figure, draped round legs, seated to r. on rock beside a tree, and looking back towards male figure on l. who plays on lyre; on r., a draped female figure playing on flute? Sardonyx. Cameo. *Sloane Coll.*

1791. Sculptor, draped, and seated on chair to l., working at female bust, in l. hand; at his feet, a vessel for holding tools. Plasma. *Hertz Coll.*

1792. Water organ, played by a man, who is seen beyond it; at each side is a figure working the pumps. Inscribed AΛVV=AMVV. Sard. [King, II., pl. 38, fig. 8.]

1793. Male figure, draped, seated on a chair to r.; before him, a sundial on a column. Brown sard. *Castellani Coll.*

1794. Old man, to r., wearing peaked cap, and carrying two bottles slung to pole over l. shoulder. Burnt sard. *Hertz Coll.*

1795. Old man, kneeling to r.; stick in r. hand; two baskets slung to pole over l. shoulder. Brown sard.
Townley Coll.

1796. Old man treading down the contents of one of a pair of baskets, which are joined by a stick for carrying on the shoulder. Inscribed L·T IT. Burnt jasper?
Blacas Coll.

1797. Fisherman kneeling on rock to r., and holding in r. hand a fish which he has caught with rod and line; two fish swim near rock. Banded agate. *Townley Coll.*

1798. Fisherman kneeling to r., on a boat (?), catching a fish with rod and line; another fish swims near boat. Brown sard. [Raspe, 2744.] *Townley Coll.*

1799. Fisherman, walking to r., with basket in r. hand, and rudder on l. shoulder. Paste. [Raspe, 2740.]
Townley Coll.

1800. Bearded man, seated on ground to r., holding a wine skin with both hands. Paste. *Hertz Coll.*

1801. Youth, seated to r., on rocks, caressing dog; behind, pedum. Nicolo. *Blacas Coll.*

1802. Youth, in chiton heteromaschalos, spearing a panther, which attacks him from rocks on r.; tree on l. Brown sard. *Blacas Coll.*

1803. Shepherd, with pedum, leading goat to r. by horns.

1804. Rustic, bearded, with chiton heteromaschalos, standing to r. before column, on which is an oinochoè; phialè in r. hand, and pedum on l. shoulder, from which hangs a hare. Sard. *Blacas Coll.*

1805. Rustic with yoke of oxen, beneath tree to r.; the oxen unyoked from cart and lying down before it; on the cart a wine skin, on which is a dog. Sard. [Raspe, 1972.] *Cracherode Coll.*

1806. Shepherd, seated on rock to r., with kid on r. arm, and pedum in l. hand; beside him, a dog. Chalcedony.
Castellani Coll.

1807. Male figure, kneeling to l., with r. hand raised; before him, an upright staff with large knob at top. Sard.

1808. Two female figures, draped, standing at further side of a couch on which drapery is spread; below the couch, a cista, towards which a snake approaches. Inscribed ANI . . . Sard, fractured. *Castellani Coll.*

1809. Female figure, nude, standing to l., holding patera in l. hand, and phallus in r., above a flaming altar. Onyx. Cameo. *Townley Coll.*

†1810. Colossal lion, recumbent, to l.; at further side, four youths, and two terms of Priapus; one youth plays on double flute; another plucks grapes from a vine overhead; the third holds the lion's tail, and the fourth waves a stick. Sard. *Fould and Castellani Colls.*

1811. Female figure, draped, standing to l., before cippus, on which is term of Priapus; she holds tall amphora in l. hand. Sard, fragment.

1812. Two male figures sacrificing at an altar between them; the figure on l. stoops towards altar; the other figure plays on double flute. Sard.

1813. Male figure, standing to r., before altar, with goat carried on shoulders, and aryballos suspended by strings in r. hand; drapery fitting close to body; rude execution. Sard. *Hamilton Coll.*

Plate H. 1814. Male figure, standing to l., with back turned a little to front; has shield and spear; a chlamys falls down back; in front, cippus, surmounted by smaller cippus, on which is an indistinct object. Sard, slightly burnt. *Crete ?*

1815. (*a*) Four female figures sacrificing at altar, behind which is a statue; on l., a tree. (*b*) Three female figures in a sacrificial procession (?) driving goat to l.; one plays on double flute; a second carries a vase; on r., a tree. Amethyst. *Burges Bequest.*

1816. Athlete, standing to front, about to throw discus; cæstus (?) in l. hand. Sard.

1817. Discobolus, standing to front, with the discus held in both hands above head. Nicolo. *Blacas Coll.*

1818. Pugilist, on tiptoe, with l. arm extended and r. arm drawn back to strike; vase before feet. Sard. *Blacas Coll.*

1819. Athlete, standing to r., resting l. arm on column, and r. hand on hip; spear in l. hand; chlamys round neck, and in r. hand. Sard. [Raspe, 6485; cf. Stosch, Gemmae Ant. Cael., pl. 24.] *Cracherode Coll.*

1820. Athlete, nude, with drapery on r. arm, crowned with an olive wreath by a winged Victory. He holds olive branch in l. hand. Burnt sard.
Temple of Artemis at Ephesus.

1821. Athlete (?), to front, with shield on l. arm; chlamys, boots, palm branch and wreath. Chalcedony. *Castellani Coll.*

1822. Athlete, standing to front, nude; r. hand rests on hip. Sard. *Castellani Coll.*

1823. Youth driving hoop to r. with stick; wreath in l. hand. Sard. *Castellani Coll.*

1824. Head of a youthful Diadumenus, in profile to r., the type having a resemblance to that of the Farnese statue in the British Museum. Sard. *Erythrae.*

1825. Two youths wrestling; on r., term of Hermes; on l., a tree. Paste.

1826. Two boys wrestling; on r. stands paidotribes, leaning on cippus, draped round loins; rod in r. hand; on l., a term of Hermes, and a tree, from which hangs oil flask. Plasma. *Castellani Coll.*

1827. Two boys wrestling; on r., a seated male figure; on l., a male figure standing with rod in hand; behind, term of Hermes. Sard. *Blacas Coll.*

†1828. Two youths wrestling; on r., male figure draped round legs, holding palm branch; vase on column on l. Sard. *Townley Coll.*

1829. Two youths wrestling; in background, two male figures holding rods, on each side of a term of Herakles. Burnt agate? *Blacas Coll.*

1830. Two Erotes wrestling on r.; Aphroditè, draped round legs, seated on l., with palm branch; in background, term of Herakles. Sard *Blacas Coll.*

1831. Horse's head, bridled, to r. Sard.
Bequeathed by Sir W. C. Trevelyan.

1832. Horse, stepping to r.; palm branch at further side of shoulder. Red jasper. *Burgon Coll.*

1833. Youth leading horse to r.; wreath in l. hand. Sard.

1834. Youth, standing to r., feeding horse from vessel which he holds in his hands. Banded onyx. *Blacas Coll.*

†1835. Youth holding bridle of horse prancing to r. Sard. *Castellani Coll.*

1836. Youth on horse galloping to r., holding reins and whip. Inscribed ΦΙΛΕΜΟΙ . . . Nicolo, fragment.
Blacas Coll.

1837. Youth on horse galloping to r., holding reins and whip. Sard. *Blacas Coll.*

1838. Male figure, helmeted, riding on horse to r. Plasma. *Castellani Coll.*

1839. Youth, wearing chlamys, riding prancing horse, whose hind-quarters are turned to front. Brown sard.
Castellani Coll.

1840. Youth riding on horse to r.; wears chiton, chlamys, and boots; spear in r. hand. Onyx. Cameo.
Blacas Coll.

1841. Colossal horse, standing to r.; youth, in chlamys, apparently tries to induce it to extend its legs with l. hand, while holding halter in r. hand. Green slate.

1842. Mounted horseman, with spear, advancing to r., towards draped figure holding lyre; tree on r. Sard.

1843. Horseman, with helmet and chlamys, galloping to r., and thrusting at a hare with his spear; behind him, a dog. Sard. *Blacas Coll.*

†1844. Horseman, armed with shield and spear, riding to r., against fallen foot-soldier; both have oblong shields. Sard. *Castellani Coll.*

1845. Charioteer driving biga to r. Sardonyx.

1846. Charioteer driving biga to r. Inscribed ΠVPωN INΓЄNOV. Light brown sard. *Blacas Coll.*

1847. Vase, on which is charioteer driving biga full speed to r. Onyx. *Castellani Coll.*

1848. Two horses, attached to biga, rearing in opposite directions. Sard, slightly burnt. *Castellani Coll.*

1849. Charioteer driving quadriga full speed to r. Plasma. *Cracherode Coll.*

1850. Representation of a finger-ring; within the hoop a rabbit; above the bezel, a charioteer driving quadriga full speed to r.; at either side of ring, a butterfly; beneath, grasshopper on ear of corn. Inscribed M VIB IPH. The letters PH are in ligature. Sard. *Townley Coll.*

1851. Representation of a finger-ring as last; below the ring, a butterfly; on l., head of Athenè; on r., circular object. Inscribed COS VA. Black jasper. [Raspe, 7223.] *Townley Coll.*

†1852. Device similar to last, but reversed. Inscribed CΘI VAM. Sard. *Rome.* *Castellani Coll.*

1853. Four quadrigae racing to r.; in background, spina and metae. Red jasper.

1854. Four quadrigae, racing to r., as in last. Red jasper. *Blacas Coll.*

1855. Four quadrigae, racing to r., as in last. Red jasper. [Raspe, 15459.] *Townley Coll.*

1856. Four quadrigae, racing to r., as in last. Red jasper, fractured. *Blacas Coll.*

1857. Three bigae racing round obelisk on which are sculptured sistrum, serpent and bird. Banded onyx. [Raspe, 7890.] *Townley Coll.*

1858. Three gladiators; one on r. holds palm branch in l. hand, and places wreath on head with r. hand; the other two approach him, one having a palm branch. Inscribed EVPR SCOR CEIA. Red jasper. *Castellani Coll.*

1859. Two gladiators; one on l. advances with oblong shield and sword; the other has dropped shield, and raises l. hand to head as if wounded. Inscribed HERIΛ . . . and with an illegible word. Paste. *Blacas Coll.*

1860. Youth, standing to front, holding spear and shield in l., and with r. hand adjusting trophy on rocks on l. Nicolo.

1861. Cuirass, four spears, shield with gorgoneion and helmet, on which stands owl. Burnt sard. [Raspe, 7662.] *Hamilton Coll.*

1862. Male figure, draped round legs, seated to r., placing shield on trophy. Inscribed L·MV SAL. Sard. *Blacas Coll.*

1863. Rudder, palm branch and club of Herakles arranged in form of ship. Banded onyx. *Townley Coll.*

1864. Ship, propelled to l. by sail and rowers. Inscribed SALACIA DOMINA. Green jasper.

1865. Ship, as preceding, without inscription. Paste.

1866. Ship, as preceding; two men adjust the sail. Sard.

1867. Ship, to r., with mast and sail, various turrets on deck and rudder; figure-head in form of bull. Paste. *Hertz Coll.*

1868. Ship, to l., with two masts, oars, rudder and beak; cheniscus in form of swan's head. Sard. *Castellani Coll.*

1869. Ship, to r., with oars, rudder and beak; bird's head at bows; serpent's head (?) as cheniscus; butterfly above. Chalcedony.

1870. Ship, to r., with two masts, oars, rudder and beak; trophy between masts. Nicolo. *Castellani Coll.*

1871. Ship, to r., with oars, rudder and beak; on deck, two trophies? Sard. *Castellani Coll.*

1872. Ship, to r., with mast, yard and sail, oars and beak; four men pull ropes attached to yard; in water, five fishes. Banded onyx. *Castellani Coll.*

1873. Head of lion, with jaws wide open. Sard. Cameo, fragment.

1874. Lion's head, to front. Sardonyx.

1875. Lion's head, to front. Red jasper.

1876. Lion's head in profile to r. Banded onyx.

1877. Lion standing to front, much foreshortened. Nicolo. *Blacas Coll.*

1878. Lion walking to r. Sard. *Blacas Coll.*

1879. Lion standing to r.; some object before it. Sard. *Presented by A. J. Hanmer, Esq.*, 1886.

1880. Lion standing to r., placing paw on head of gryphon. Inscribed TI·MARCANTIS. Sard. *Castellani Coll.*

1881. Lion, forepart of, standing to r. Burnt agate. Cameo, fragment. *Castellani Coll.*

1882. Lion standing to r., placing paw on serpent. Inscribed ΡЄΠ Φ. Sard. *Townley Coll.*

†1883. (*a*) Hare running to r. (*b*) Lion, walking to l., in gold relief. Onyx. Cameo. *Sloane Coll.*

†1884. Lion standing to r., with l. paw raised. Inscribed ΜΙΡΩΝΟϹ. Sard. *Strozzi and Blacas Colls.*

†1885. Lion, walking to r.; above, star. Agate. *Castellani Coll.*

1886. Lion walking to l. Red jasper. *Blacas Coll.*

1887. Lion walking to r. Sardonyx. *Blacas Coll.*

1888. Lion recumbent to r. Banded onyx.

1889. Lion recumbent to r. Inscribed M·M·F. Nicolo. *Blacas Coll.*

1890. Lion and lioness (?) recumbent to r., side by side. Sard. *Blacas Coll.*

1891. Lioness walking to r. Inscribed Q·A·R. Nicolo.

†1892. Lioness standing to l. Inscribed ΦΑΡΝΑΚΟΥ. Brown sard. *Castellani Coll.*

1893. Lion devouring bull. Sard. *Castellani Coll.*

†1894. Lion attacking horse. Sardonyx. Cameo. *Blacas Coll.*

1895. Lion led by youth. Sard.

1896. Bear, seated to r., holding stick in l. paw. Sard. *Castellani Coll.*

1897. Rhinoceros, walking to r. Sard. *Townley Coll.*

1898. Panther springing to r.; beneath, thyrsus. Inscribed EVPOR. Sard. *Blacas Coll.*

1899. Panther to r., playing with captured goat. Sard. *Blacas Coll.*

1900. Tiger devouring eagle, to r. Sard. *Blacas Coll.*

1901. Bull and cow, standing face to face. Agate. Cameo. *Blacas Coll.*

1902. Bull, walking to r.; round chest a collar of bullae; at further side a thyrsus. Sard. *Townley Coll.*

†1903. Bull, standing to r., preparing to attack. Banded onyx. *Blacas Coll.*

1904. Bull charging to r. Sard. *Blacas Coll.*

1905. Bull charging to r.; head of Helios on his neck, and crescent moon on his side. Garnet fragment, restored in gold. *Townley Coll.*

1906. Bull charging to r.; beneath, serpent. Sard. *Castellani Coll.*

1907. Bull, to r., with head lowered, before tree, and rocks, on which is an owl. Sard.

Plate H. 1908. Bull, to r., with head lowered, before tree and rocks, on which is a small shrine. Sard, fractured. *Presented by A. W. Franks, Esq.*

1909. Bull, to r., with head lowered, before tree and rocks, on which is a small shrine; in background, a cow. Sard. [Raspe, 15713.] *Cracherode Coll.*

1910. Bull, lying down. Jacinth. Cameo. *Castellani Coll.*

1911. Bull's head, half turned to r. Inscribed ATCIZO. Sard. *Blacas Coll.*

†1912. Bull calf walking to r. Banded sard. [Raspe, 13046.] *Townley Coll.*

1913. Cow walking to l. Brown sard. *Castellani Coll.*

1914. Cow walking to r. Brown sard.

1915. Two cows walking to r. Sard. *Townley Coll.*

1916. Cow walking to l. Agate. Cameo.

1917. Cow suckling calf, to r. Onyx. Cameo. *Castellani Coll.*

1918. Cow suckling calf, to r. Sard. *Castellani Coll.*

1919. Cow (?) scratching nose with r. hind foot. Inscribed Q·CIISTI·L·L. Sard. *Blacas Coll.*

1920. Cow lying down, to r. Inscribed MEROPS N D. Sardonyx. *Hertz Coll.*

1921. Ram's head, to r. Sard.

1922. Ram's head, to r., with ear of corn (?) in mouth. Nicolo.

1923. Heads of ram and goat, to r.; behind, two rods. Sard, slightly burnt. *Townley Coll.*

1924. Goat, lying down to l., with tether. Sardonyx. Cameo. *Payne Knight Coll.*

1925. Goat, lying down to r. Sard. *Blacas Coll.*

1926. Goat, eating branch of palm tree, and giving suck to a kid. Inscribed

R S
N
V P
I Y
C H

Red jasper.

1927. Goat raising itself, to r., on rocks, on which stands a palm branch. Sard.

1928. Head and neck of goat, to l. Sardonyx. Cameo, fragment. *Mertens and Castellani Colls.*

1929. Goat, standing to r.; before it, a plant. Banded sard.

1930. Boar, to r., attacked by dog from below. Sard. *Townley Coll.*

1931. Boar, to r., pierced with spears, and attacked by two dogs. Sard. *Blacas Coll.*

†1932. Boar descending from rocks, and attacked by a dog. Sard. [Raspe, 2243.] *Cracherode Coll.*

†1933. Boar descending from rocks, and attacked by a dog. Inscribed ΔΙΟϹΚΟΥΡΙΔΟΥ. Brown sard. *Castellani Coll.*

1934. Boar standing to l., wounded in neck by arrow. Sard. *Blacas Coll.*

1935. Sow (?), standing to r. Inscribed ΑΓΟΡΑ. Sard. *Blacas Coll.*

1936. Two sows, walking to r. Sard. *Blacas Coll.*

1937. Sow, walking to l. Sard. *Blacas Coll.*

1938. Sow, standing to r., with a bird on its head. Paste. *Blacas Coll.*

1939. Sow, seated to r., beneath a tree. Brown sard? *Cracherode Coll.*

†1940. Horse's head, to l., turned somewhat to front. Inscribed ϹΥΟΔΟϹ (*sic*). Sardonyx. [cf. King, II., pl. 53, fig. 3.] *Blacas Coll.*

1941. Horse's head, to l. Haematite. *Salamis, Cyprus.*

1942. Horse's head, to r. Inscribed IDONIS. Sard. *Castellani Coll.*

1943. Horse, trotting to l. Sardonyx. Cameo. *Blacas Coll.*

1944. Horse, standing to r., with l. forefoot raised. Inscribed CLARI
M
HORA.
Brown sard. *Castellani Coll.*

1945. Horse, standing to r., with l. forefoot raised; unintelligible characters in field. Black jasper? *Blacas Coll.*

1946. Horse, rolling on the ground, to r. Sard.

1947. Horse, galloping to r., ridden by a crested serpent which holds the reins in its mouth. Sardonyx. [Raspe, pl. 56, No. 13252.] *Townley Coll.*

1948. Horse, prancing, to r. Burnt agate. Cameo. *Fould and Castellani Colls.*

1949. Four horses, standing side by side, to r. Banded onyx. *Blacas Coll.*

1950. Head of mule, to l., with bell tied round its neck. Sard. *Blacas Coll.*

1951. Dog (?) lying curled up, under a tree, to r. Sard.

1952. Dog, running fast to r. Inscribed
SIID
DIOMII Diomedes.
Onyx. *Castellani Coll.*

1953. Dog, lying down, to l. Agate. Cameo. *Castellani Coll.*

1954. Dog, long-haired, lying down, to l. Agate. Cameo. *Castellani Coll.*

1955. Dog, lying down, to l. Sard. Cameo. *Hamilton Coll.*

1956. Dog, and diminutive deer; above, a bird. Banded sard. *Blacas Coll.*

1957. Dog, standing to r.; before it a modius with fruit. Paste.

1958. Dog pursuing rabbit, to l., under rocks on which is an eagle, about to swoop down. Inscribed LVPERCI. Sard. [Raspe, 2262; Panofka, pl. 4, fig. 1.] *Townley Coll.*

1959. Dog, pursuing game to l., beneath rock, on which is an eagle, about to swoop down. Paste. *Blacas Coll.*

1960. Greyhound, to r., stung on the l. forepaw by a scorpion. Sard. *Cracherode Coll.*

1961. Dog, running to r. Inscribed ЄVMOΛΠ. . . Sardonyx. *Blacas Coll.*

1962. Rabbit, sitting to r.; in front, basket of fruit. Inscribed HIERIA. Sard. *Hertz Coll.*

1963. Rabbit, lying down, to r. Onyx. Cameo. *Hamilton Coll.*

1964. Rat (?), lying curled up, to r. Inscribed, in relief,
AKAKIN
ΓPHION
Burnt agate. Cameo. [C. I. Gr., No. 7361*f*; Panofka, pl. 4, fig. 46.]

1965. Mouse, eating a large fruit; below, ear of corn. Sard. *Blacas Coll.*

1966. Ichneumon (?), standing to r.; before it, an egg? Nicolo. *Townley Coll.*

1967. Eagle's head, to l., conjoined with bearded human face; below, thyrsus. Red jasper, fragment. *Townley Coll.*

1968. Eagle's head, to r. Sard. *Payne Knight Coll.*

1969. Eagle's head, to l. Sard. *Blacas Coll.*

†1970. Eagle, devouring hare, to l. Sard. *Ruvo.* *Castellani Coll.*

1971. Eagle, devouring hare, to l.; tree in background. Red jasper. *Sloane Coll.*

1972. Eagle, devouring hare, on rocks to l.; on either side of rock, a goat. Chalcedony.

1973. Eagle standing, to r.; beneath, a smaller bird. Jacinth. *Burgon Coll.*

†1974. Eagle, with wings extended, holding leaf of ivy and leaf of laurel in claws. Sard. *Townley Coll.*

†1975. Eagle and dolphin; between them, a sceptre standing upright. Black jasper. [Raspe, 2682.] *Cracherode Coll.*

1976. Eagle, flying to r.; beneath, crested serpent, and ear of corn. Sard. [Raspe, 1894.] *Cracherode Coll.*

1977. Eagle, standing to l., with wreath in its beak. Inscribed F C A P. Nicolo. *Townley Coll.*

1978. Raven (?), standing to r., having bow and quiver of arrows in its claws, and a pair of scales in its beak; above, thunderbolt. Sard. [cf. Raspe, 3051; Pierres de Stosch, II., No. 1166.] *Townley Coll.*

1979. Peacock, to r., bridled and driven by butterfly; palm branch in l. claw, and staff from which hangs wreath in r. claw. Sard. [Raspe, 1140.] *Townley Coll.*

1980. Peacock, bridled and driven by butterfly, to r.; beneath, palm branch? Sard. *Blacas Coll.*

†1981. Peacock, standing on altar, to l., with palm branch in r. claw; above, radiate crown. Inscribed

PR OP
IT IY

Amethyst. *Blacas Coll.*

1982. Bird, standing to l. Onyx. Cameo. *Castellani Coll.*

1983. Crow (?), standing on vase, on l.; peacock on modius, on r.; two ears of corn, at one of which the peacock is pecking. Nicolo. *Cracherode Coll.*

1984. Crow, to r., with laurel branch in its claws. Paste.

1985. Owl, standing to front on edge of bowl, in which is a poppy; in field, sun and crescent moon. Banded onyx. *Townley Coll.*

1986. Cock, walking to r. Paste. *Blacas Coll.*

1987. Cock, to r., standing on cornucopia. Sard. *Blacas Coll.*

1988. Cock, standing to r. Inscribed CN·LVCILI·CAST.. Nicolo, fractured.

1989. Two pigeons, walking to r.; in field, a plant. Inscribed PΩΔΙΝΟϹ = Ῥουδῖνος. Black jasper? [Raspe, 15723; Panofka, pl. 4, fig. 36.]

1990. Parrot, standing to r., on lituus (?); above, scorpion. Sard. *Blacas Coll.*

1991. Parrot, standing to r., holding caduceus in its claws. Banded sard. *Townley Coll.*

1992. Parrot, with palm branch and two fruits (?) hanging from its beak. Sard. [cf. King, II., pl. 54, fig. 11.]

1993. Hawk, with crown of the South and North on head, standing to r. beside a goblet, into which drops fall from its beak. Plasma. *Townley Coll.*

†1994. Partridge, to r., with bunch of grapes. Sardonyx. Cameo, fragment. *Castellani Coll.*

1995. Goose, standing to r.; before it, two ears of corn; above, crescent. Sardonyx. Cameo. [Raspe, 15084.] *Townley Coll.*

1996. Bird, standing to l.; it has long legs and long neck, and a crest of great length. Inscribed EYTY[XEI. Amethyst, fractured. [Raspe, 15083.] *Townley Coll.*

1997. Two storks, drinking from a vase, which stands between them. Onyx. Cameo.
Probably from South of France. *Comarmond Coll.*

1998. Dolphin, to r. Chrysoprase? *Abbé Hamilton and Markham Colls.*

1999. Dolphin, to r. Beryl. [Raspe, 2677.] *Cracherode Coll.*

2000. Scorpion. Sard. *Cracherode Coll.*

2001. Scorpion, holding pair of scales. Sardonyx. [Raspe, 15204.] *Townley Coll.*

2002. Crab. Sard. *Townley Coll.*

2003. Crab. Sard. *Castellani Coll.*

2004. Crab, holding fish between claws. Sardonyx. [Raspe, 15206.] *Cracherode Coll.*

2005. Crab, holding frog between claws; in the field, a shell? Sard. *Blacas Coll.*

2006. Shrimp. Sard.

2007. Two fish and two shells. Nicolo, slightly burnt.

2008. Fish, with line in its mouth, palm branch; ant. Red jasper. *From excavations in Cyprus.*

2009. Cuttle-fish. Paste.

2010. Butterfly, to r. Sard. *Cracherode Coll.*

2011. Two butterflies on an ear of corn; small butterfly in field. Sard. [Raspe, 7217.] *Townley Coll.*

2012. Butterfly carrying wreath, to r. Sard. *Townley Coll.*

†2013. Butterfly, caught in trap? Jacinth. *Castellani Coll.*

2014. Butterfly, on an object somewhat resembling a snail. Banded onyx. [Raspe, 13333.] *Townley Coll.*

2015. Moth (?), to r. Garnet. *Blacas Coll.*

2016. Grasshopper, to r. *Sloane Coll.*

2017. Grasshopper, to r., on ear of corn. Sardonyx. *Townley Coll.*

2018. Grasshopper, lizard, and ear of corn. Sardonyx?

2019. Ant, pushing grain of corn; two ears of corn. Nicolo. *Townley Coll.*

2020. Two ants, with a large grain of barley. Inscribed TIP. Black jasper. [Raspe, 1927; cf. King, II., pl. 55, fig. 2.] *Cracherode Coll.*

2021. Bee, back view. Agate. Cameo. *Sloane Coll.*

2022. Fly. Jacinth. Cameo. *Castellani Coll.*

2023. Fly. Sard.

2024. Fly; above, crescent. Sard. *Townley Coll.*

2025. Fly. Inscribed ΔΙΟΔ. Sard. [Raspe, 15730; Panofka, pl. 4, fig. 3.] *Townley Coll.*

†2026. Fly, in wreath of olive. Sard. [Raspe, 15729.] *Townley Coll.*

2027. Fly, with bearded human face on its body. Sard. [cf. Wieseler, Theatergebäude, pl. 5.]

2028. Winged scorpion, pulling bow and arrow. Sard. [Raspe, 15205.] *Townley Coll.*

2029. Fly, standing on hind legs, to l., playing on double flute; before it a cippus surmounted by some object. Sard.

2030. Snail, to r. Onyx. Cameo.

2031. Stork, standing to l., on l. foot.; r. foot raised to hold a salpinx, which it is blowing. Inscribed ΑΓΡΑΘ. Plasma. [Raspe, 185; Panofka, pl. 4, fig. 11.] *Townley Coll.*

2032. Crane, on one leg, before pillar, on which is a wheel; in field, a star. Inscribed ΑΡΗΙΦΙΛΟϹ. Red jasper. [Raspe, 15082; Panofka, pl. 4, fig. 7.]

2033. Butterfly, on column; on l., crane standing on laver; on r., grasshopper. Sard. *Blacas Coll.*

2034. Crane, between two grasshoppers. Chalcedony. *Townley Coll.*

2035. Grasshopper, marching to r., playing on lyre. Sard. [Raspe, 13341.] *Townley Coll.*

2036. Grasshopper, marching to r., with Amazon's shield and axe. Sard. [Raspe, 13342.] *Townley Coll.*

2037. Grasshopper, in chariot, drawn to l. by two butterflies. Sard. *Townley Coll.*

2038. Grasshopper, ploughing, with a team of two flies, to r. Sard. [Raspe, 1931; cf. King, II., pl. 55, fig. 1.] *Townley Coll.*

2039. Butterfly, having human head and legs, as well as its own head and legs. Sard. [Raspe, 13618.] *Townley Coll.*

†2040. Butterfly, hovering over lighted torch. Nicolo. *Townley Coll.*

2041. Uraeus and crocodile; water plants, &c. Black jasper.

2042. Shell. Red jasper. [Raspe, 15731.]
Cracherode Coll.

2043. Fisherman, looking out from a shell, and fishing with rod and line. Inscribed ΚΛΑΥΔΙΟΥ ❦ ❦ ΠΡΟΚΛΟΥ. Red jasper. *Hertz Coll.*

2044. Dog-headed figure seated to r., on rock, with branch in l. hand, and strigil (?) in r.; indistinguishable objects at foot of rock. Plasma.

2045. Pig, seated on tortoise, having lituus, and playing on flute; in the field, a spherical object. Sard.
Blacas Coll.

2046. Elephant, drawing car, driven by a mouse (?), to r. Sard. [Raspe, 15716.] *Cracherode Coll.*

2047. Elephant emerging from snail shell. Nicolo.
Townley Coll.

2048. Two rabbits, issuing from snail shell, on which is a bird; beneath, a bird attacking a snake. Sard.
Townley Coll.

2049. Greyhound, issuing from snail shell, pursuing a rabbit to r. Nicolo. [Raspe, 13610.] *Townley Coll.*

2050. Mule, issuing from shell to l. Inscribed ΡΟΥΦΙΩΝ. Sard. *Hertz Coll.*

2051. Snail, crawling, with bird standing on its shell. Inscribed Ε. Sard. [Raspe, 13358.] *Townley Coll.*

2052. Skeleton of man, holding uncertain object in r. hand. Sardonyx.

2053. Skeleton of man, holding flaming torch in l. hand, and having across shoulders a staff, from the ends of which a hare and an amphora are suspended. Sard.

2054. Grotesquely lean male figure, walking to l. with a stick, and carrying grasshopper on back. Burnt sard. [Raspe, 9090.] *Townley Coll.*

2055. Eros, with ass's head, seated to r., and playing on lyre; behind him, club of Herakles, on which is a butterfly. Banded onyx.

2056. Gryllus, in form of female head, wearing helmet in form of peacock, to r.; beneath, bearded male head. Lapis lazuli. *Bequeathed by Sir W. C. Trevelyan.*

†2057. Gryllus, in form of tragic and comic masks, joined back to back; beneath, heads of ram and panther, similarly joined; in field, thyrsus and pedum. Sard. *Castellani Coll.*

2058. Comic mask and actor's head united, back to back; above, beak of eagle. Burnt plasma? [Raspe, 4027.] *Townley Coll.*

†2059. Gryllus, in form of three male heads, conjoined; above, a flying eagle carrying a caduceus; beneath, a satyr's mask. Sard. *Castellani Coll.*

2060. Three heads conjoined, forming base of a two-handled vase; pedum in field. Red jasper.

2061. Three heads conjoined, forming base of a vase. Inscribed VS. Sard. *Townley Coll.*

2062. Gryllus, in form of five bearded heads conjoined, forming, when inverted, five beardless heads, with hair dressed like horns. Sard. [cf. Mus. Flor., I., pl. 48, fig. 10.] *Blacas Coll.*

2063. Gryllus, in form of comic mask, bearded face, lion's head and eagle united; in field, a pedum, caduceus and club of Herakles. Red jasper. [Raspe, 13428.] *Townley Coll.*

2064. Gryllus, in form of two male heads, one youthful and one bearded, conjoined; above, a cock's head. Inscribed CN. VAT. STAB. Sardonyx. *Christy Bequest.*

2065. Two comic masks and boar's head conjoined. Inscribed EIPHNH. Red jasper.

2066. Heads of horse, goat and boar. Sard. *Blacas Coll.*

2067. Heads of horse, goat and boar, surrounded by a snake, with its tail in its mouth. Amethyst. *Payne Knight Coll.*

2068. Heads of bull, goat and boar. Paste. *Blacas Coll.*

2069. Gryllus of a helmet, composed of dog lying down, head of goat, and head of boar. Sard. *Payne Knight Coll.*

2070. Gryllus, bird-shaped, with head of horse, and body composed of Silenus mask and head of ram; legs of bird. Nicolo. *Townley Coll.*

2071. Gryllus, bird-shaped, similar to No. 2070; caduceus and purse in mouth of ram. Black jasper. [Raspe, 13510.] *Townley Coll.*

2072. Gryllus, bird-shaped, similar to No. 2070; ears of corn in mouth of ram. Sard. *Townley Coll.*

2073. Gryllus, bird-shaped, similar to No. 2070; ears of corn in mouth of ram. Inscribed ЄΠΙΓΟΝΟC. [Panofka, pl. 4, fig. 53.] Nicolo. *Sloane Coll.*

2074. Gryllus, bird-shaped, with head and legs of cock; body composed of Silenus mask and head of ram; ear of corn in mouth of Silenus; serpent, surmounted by a bell in mouth of ram; spear, staff, and star in field; three circular objects on ground. Jacinth. *Townley Coll.*

†2075. Gryllus, bird-shaped; head of bird with long beak; body composed of Silenus mask and head of unicorn (?); ear of corn in mouth of Silenus; mouse in mouth of unicorn; star and bell in field; three circular objects on ground. Inscribed HΔ
Π.
Amethyst. *Townley Coll.*

2076. Gryllus, in form of cock; body composed of Silenus mask and head of ram; serpent issues from chin of mask; star in field. Bloodstone. *Townley Coll.*

2077. Gryllus, in form of peacock; body composed of Silenus mask and head of ram; fruit in mouth of ram. Burnt sard. *Townley Coll.*

2078. Gryllus, in form of peacock; body composed of Silenus mask and head of ram (?), from which issues serpent. Banded onyx. *Townley Coll.*

2079. Gryllus, composed of head of horse, tail of dolphin, and two bearded human faces. Sard. [Raspe, 13591.] *Townley Coll.*

2080. Gryllus, with head of horse, and body composed of head of Silenus, standing on dolphin; cornucopia on back of horse; the gryllus is attacked by a cock. Red jasper. *Sloane Coll.*

2081. Gryllus, with head of horse, and body composed of mask of Silenus, above eagle tearing a hare; an olive branch in the horse's mouth, and a cornucopia on his back. Sard. *Blacas Coll.*

2082. Gryllus, with head of horse, and body composed of beardless human head, above eagle tearing a hare; an olive branch in the mouth of the horse, which is driven by Eros standing in a car behind. Inscribed ΔΗ. Sard. *Townley Coll.*

2083. Gryllus, in form of a hippocamp, driven by Eros; head of horse; body composed of a Silenus mask and a ram's head, with a dolphin as tail; wreath in mouth of horse. Inscribed Є. Sard. *Townley Coll.*

2084. Gryllus, in form of hippocamp, composed of horse's head and Silenus mask, combined with tail of dolphin; ridden by Eros to r. Paste. *Blacas Coll.*

2085. Gryllus, bird-shaped; head composed of two human heads conjoined; body composed of human face and ram's head; ears of corn in mouth of ram; lizard on ground. Red jasper. *Townley Coll.*

†2086. Human head, and scarabaeus. Banded agate. Cameo.

2087. Bird, standing to r., with helmeted head of Athenè, and carrying spear and shield. Inscribed CHARITO. Black jasper. [Raspe, 13557; Panofka, pl. 4, fig. 12.] *Townley Coll.*

2088. Bird to r., with helmeted head of Athenè; shield and two spears. Burnt agate. [Raspe, 13559; cf. Nouv. Annales de l'Inst. Arch. 1838, pl. D, fig. 2.] *Townley Coll.*

2089. Capricorn and Libra. Chalcedony.

2090. Capricorn, dolphin, two fishes, and cuttle fish. Banded onyx.

2091. Dolphin, rudder, and sea animal. Sard.

2092. Cock, rudder, and cornucopia. Sard. *Townley Coll.*

2093. Cock, standing on vase to r. Sard. *Townley Coll.*

2094. Cock, human foot, cornucopia, ear of corn, and term of Priapus. Green jasper.

2095. Club and caduceus combined, on which is perched eagle bearing palm branch; on each side, a cornucopia, a purse, and a dolphin bearing a branch. Sard.

2096. Vessel containing two cornucopiae, with fruits, ears of corn, and poppy seed-vessels; on the cornucopiae, two hawks? On r. and l. are eagles. Plasma. *Townley Coll.*

2097. Vessel, on three legs, containing ears of corn and caduceus; lizard beside it; above, three stars and crescent. Sard.

2098. Right hand, holding cock, palm branch, ear of corn and bunch of grapes, to l. Sard. *Townley Coll.*

2099. Right hand, holding palm branch, to l. Inscribed STEFANO HATILI·TI·S. Sard.

2100. Palm branch. Inscribed MOSCHIO. [Panofka, pl. 4, fig. 44.] Sard. *Cracherode Coll.*

2101. Palm branch. Inscribed ΘΑΛΛΟC. Red jasper. *Castellani Coll.*

2102. Two right hands, clasped; caduceus and two ears of corn. Inscribed SATVRNINAES·DIACONVS
A E.
Sard. *Castellani Coll.*

2103. Open hand. Inscribed NIO. Sard.

2104. Hand, holding ear of corn, palm branch and seed-vessel of poppy. Sard.

2105. Two hands, clasped. Inscribed ΑΓΑΘΗΤΥΧΗΕΥ-ΤΥΧΟΙ 'Αγαθῇ Τύχῃ εὐτυχοῖ. Amethyst.

2106. Two hands, clasped; cornucopia containing ears of corn and poppy seed-vessels; above, two cornucopiae surmounted by birds; ear of corn and poppy seed-vessel. Sard.

2107. Foot of Hermes, caduceus, and insect above galley. Sard. *Blacas Coll.*

2108. Combination of caduceus, palm branches, and club of Herakles; beneath, rudder; on each side, poppy seed-vessels. Chalcedony. *Townley Coll.*

2109. Cock, with ear of corn (?) in its beak; before it, cornucopia, corn, and poppy seed-vessels; butterfly hovering above. Sard. *Townley Coll.*

2110. Bird; beneath, fish. Inscribed between them, ΚΑΛΟϹ. [Panofka, pl. 4, fig. 5.] Chalcedony.

2111. Rudder, between two cornucopiae; beneath, sphere and trident. Inscribed FELI PVBL IVPI. Agate.

2112. Crane, on one leg, between two cornucopiae; at each side, ears of corn. Chalcedony. *Townley Coll.*

2113. Cista, surmounted by a cage. Paste.

2114. (*a.*) Anchor. (*b.*) Feather of Isis, between caduceus and ear of corn; above, crescent between two stars. Rock crystal. [Raspe, 15086.] *Townley Coll.*

2115. Column, surmounted by star, and resting on crescent; on r. and l., a sword. Inscribed ΡΑΖ ΜΥΣ. Amethyst. [Raspe, 15092.] *Townley Coll.*

2116. Priestly implements, viz., oinochoè, dagger, lituus, patera, and knotted staff. Inscribed AV. Sard. [Raspe, 8550.] *Cracherode Coll.*

2117. Three-legged table, on which are three vessels and bead-shaped object; on l., amphora, with ear of corn; on r., candelabrum, surmounted by a lamp. Yellow jasper. [Raspe, 13813.] *Hamilton Coll.*

2118. Tripod, about which a serpent is entwined. Nicolo.

†2119. Throne to front; on either side, double serpent with heads of ram, goat, ox, and goat; above, seven stars; beneath, seated Sphinx; hieroglyphics on back of throne. Sard.

2120. Two sprays of pomegranate? Inscribed ΠΣΑ. Sard. *Cracherode Coll.*

2121. Grain of barley. Inscribed L.T. Sard. *Townley Coll.*

2122. Vine bough, with bunch of grapes; grasshopper. Red jasper.

2123. Palm tree, vine, olive and ear of corn. Bloodstone.

2124. Amphora, containing vine; at each side, palm-tree and ear of corn. Plasma. *Townley Coll.*

2125. Amphora, on which are two birds and two butterflies. Red jasper. [Raspe, 15740.] *Cracherode Coll.*

2126. Amphora; beneath handles, horses' heads; at each side of foot, rams' heads. Red jasper. *Townley Coll.*

2127. Krater; round body, a relief of Achilles receiving his armour. Sard. [Raspe, 13664.] *Townley Coll.*

2128. Krater, and thyrsus. Sard. *Burgon Coll.*

2129. Lamp, surrounded by olive wreath. Nicolo. *Townley Coll.*

2130. Palm branch in wreath. Inscribed

ΖωΤΙΚΟϹ
ΤЄΡΤVΛΛΑ

Sard.

2131. Oak wreath, surrounding inscription

ΛΥϹΙΜΑΧ
ΟϹ·L·EPHORI Λυσίμαχος l(ibertus) Ephori.

Banded onyx.

2132. Wreath, surrounding inscription

ϹΥΡΕ
LLVS

Nicolo. *Castellani Coll.*

2133. Inscription

AMAC
HI·GERO
NTI

Sard.

2134. Inscription

ME
L·NVNIVS·L·L
NES

L. Nunius L(uci) L(ibertus) Menes. Brown sard. [Raspe, 8339.]

2135. Palm branch, surrounded by inscription

O K
K O
I B
<
K I

Sardonyx.

2136. Inscription

PROCLA
VRBICA

Amethyst. *Abbé Hamilton and Markham Colls.*

2137. Inscription

DARDA
VIVA

Sard, set in gold as pendant. *Hamilton Coll.*

2138. Inscription

O ЄNKA
NωΠω

(Σάραπις) ὁ ἐν Κανώπῳ. Agate. *Castellani Coll.*

2139. Inscription

ЄYTYXω
C·ΠIA

Sard. *Sloane Coll.*

†2140. Inscription

HORATIVS
COCLES

Sard. *Castellani Coll.*

2141. Inscription

TYXHNIZO
H.

Sard. *Castellani Coll.*

2142. Inscription HILARVS; beneath, stylus? Sard. *Castellani Coll.*

2143. Inscription

ЄVTVX
IANHC

Hertz Coll.

2144. Inscription

NAMΦЄ
PΩC

surrounded by a laurel wreath. Red jasper. *Castellani Coll.*

2145. Inscription

TITYPIΔΔA
ZΑΛΟΤΘΑΝΑ

Rock crystal. *Castellani Coll.*

2146. Inscription

ΨYXH
XAIPC

Ψυχή, χαῖρε. Sard.

2147. Two hands clasped. Inscription OMONOIA, "alliance." Nicolo. Cameo.

2148. Open hand, holding an ear between thumb and forefinger. Inscribed MNHMONEYE. Sard.

2149. Right hand, holding ear. Inscription MNHMONEYE. Nicolo. Cameo.

2150. Right hand, holding ear. Inscription MNHMONEYE. Sardonyx. Cameo. *Castellani Coll.*

2151. Buckle; above, wreath; beneath, inscription XPYCOYN. Sardonyx. Cameo. *Blacas Coll.*

2152. Inscription T, within circle. Onyx. Cameo.

2153. Inscription T, within circle. Onyx. Cameo.

2154. Inscription, within wreath

λέγουσιν ἃ θέλουσιν·	ΛΕΓΟΥCΙΝ
λεγέτωσαν· οὐ μέλ(ε)ι	ΑΘΕΛΟΥCΙΝ
μοι· σὺ φίλ(ε)ι με·	ΛΕΓΕΤѠCΑΝ
συμφέρ(ε)ι σοι.	ΟΥΜΕΛΙΜΟΙ
	CΥΦΙΛΙΜΕ+
	CΥΜΦΕΡΙCΟΙ

Agate. Cameo. [cf. C. I. Gr., No. 7293, which appears to be taken from a different stone, perhaps Chabouillet, No. 270, if the engraving of Montfaucon (Ant. Expl. Supp., III., pl. 65, fig. 5) is trustworthy.] *Blacas Coll.*

2155. Inscription

λέγουσιν ἃ θέλουσιν·	ΛΕΓΟΥCΙΝ
λεγέτωσαν· οὐ μέλ(ε)ι	ΑΘΕΛΟΥCΙΝ
μοι.	ΛΕΓΕΤѠCΑΝ
	ΟΥΜΕΛΙΜΟΙ

Agate. Cameo. [cf. C. I. Gr., No. 7295, and Chabouillet, No. 271.] *Hertz Coll.*

2156. Inscription, in wreath

	ΤΗΚΑ
Τῇ καλῇ τὸ δῶρον.	ΛΗΤΟΔ
	ѠΡΟΝ

Hertz Coll.

2157. Inscription

Στρατονικὴ ὑγιαίνουσα	CΤΡΑΤΟΝΙ
χορ(εύ)ει ἀεί.	ΚΗΥΓΙΑΙΝΟΥ
	CΑΧΟΡΕΙΑΕΙ

Chalcedony. Cameo. [King, I., p. 311.] *Hertz Coll.*

2158. Inscription

Εὐτύχ(ε)ι, Καπιτώνινα. ЄΥΤΥΧΙ
ΚΑΠΙΤΩ
ΝΙΝΑ

Onyx. Cameo. *Castellani Coll.*

2159. Inscription

NIOE
ZESAIS
LVXVRIO

Cameo. *Castellani Coll.*

2160. Standard and inscription

ΠΡΟΚ
ΟΠΤЄ

Onyx. Cameo. *Hertz Coll.*

2161. Inscription

VLP·PRI
SCELLAE

Sardonyx. Cameo. *Hertz Coll.*

2162. Inscription HΛVE. Sardonyx. Cameo.
Abbé Hamilton and Markham Colls.

2163. Inscription

EGREG
INICΛ

Sardonyx. Cameo. *Hertz Coll.*

2164. Inscription

ЄΥΤΥΧΙ
ΑΚΑΚΙΝ

Onyx. Cameo. [cf. C. I. Gr., No. 7326.] *Blacas Coll.*

2165. Inscription

ЄΥΤΥΧΙ
ΟΦΟΡΩΝ Εὐτύχ(ε)ι, ὁ φορῶν.

Sardonyx. Cameo.

2166. Inscription ΟΦΟΡΩΝ. Nicolo. Cameo. [cf. C. I. Gr. 7343*b*.]

2167. Inscription

ΔΩЄΠΟΥΑΝΤΙΠΟ
ΧΡΟΝΟΠΥϹϏЄΩ
ΚΤΩΙЄΡΗΔΓΝΧ
ϏΑΜΚΑΝΟΗЄϹΠ
ΑΙΔΠΙΟΥΤΩϏΙ

Sardonyx. Cameo. *Blacas Coll.*

2168. Inscription, within wreath

ЄΙΦΙΛЄΙC
ΚΟΛΑΚЄΥЄ
ΚΑΙΜΗΠΑ
ΡΑΓѠΝ...
ΠΛΑΤVΝΕ

Eἰ φιλ(έ)εις, κολάκευε καὶ, μὴ παράγων [γε], πλάτυνε.
Sardonyx. Cameo. *Blacas Coll.*

2169. Two poppy seed-vessels and torch. Inscribed

ΑΘΑ·
ΔΓ· Μ Σ̄·
·ƆΙΠ

Sard. *Castellani Coll.*

2170. (*a*) Helmeted head to r., in intaglio. (*b*) Minute figure, leaning on staff, in intaglio, surrounded by inscription in cameo ΠΡΟΥΝЄΙΚΟC·ΓΑ. Sard. *Castellani Coll.*

2171. Lion walking to l. Inscribed ΦΟΡΤΟΥΝΑΤΗC ΛΙΙ. There is also an illegible inscription. Red jasper.

2172. Female head to r. Inscribed AESC·A·EQVITI.
Castellani Coll.

Gems Mounted in Ancient Gold and Silver Rings.

2173. Zeus, seated to l., with Victory on r. hand, sceptre in l.; eagle at his feet. Chalcedony.

2174. Hippocamp, to r. Amethyst.
Canosa. *Castellani Coll.*

2175. Hermes, standing to front with caduceus and purse. Green jasper.

2176. Apollo, bust of, in profile to r.; bow and quiver. Burnt agate.

2177. Apollo, laureate bust of, in profile to r.; bow. Sard. *Castellani Coll.*

2178. Muse (?), standing to front, leaning on cippus. Paste. *Castellani Coll.*

2179. Muse, standing half turned away; draped round legs; leans against column, and reads from roll. Garnet.
Hamilton Coll.

2180. Aphroditè (?), nude, standing to front, with spear and wreath. Sard. *Castellani Coll.*

2181. Aphroditè, half draped, standing to front, wringing her tresses. Garnet.

2182. Aphroditè (?), half draped, standing to front, leaning on cippus. Banded onyx. *Castellani Coll.*

2183. Aphroditè (?), draped, standing to r. Banded onyx.

2184. Eros, seated on ground, burning butterfly with torch. Paste.

2185. Eros, standing to r., with bow in l. hand; butterfly on ground. Sard. *Bequeathed by Sir W. Temple.*

2186. Eros, standing to l., with torch (?) in r. hand. Sard. *Castellani Coll.*

2187. Eros, standing to r., with torch? Sard, in modern ring. *Castellani Coll.*

2188. Eros (?), walking to r. Sard.

2189. Eros, standing to l., drawing bow. Sard. *Castellani Coll.*

2190. Erotes, two, wrestling. Sard. *Castellani Coll.*

2191. Eros, seated, with lyre. Sard. *Castellani Coll.*

2192. Eros (?), head of, half turned to l. Onyx. Cameo. *Castellani Coll.*

2193. Satyr, youthful head of, in profile to r. Sard.

2194. Satyr, moving to r., with pedum in r. hand, syrinx in l.; thyrsus in field. Garnet. *Hamilton Coll.*

2195. Satyr, moving to l., with pedum in l. hand, bunch of grapes in r. hand. Burnt nicolo. *Hamilton Coll.*

2196. Satyr, standing to l., with pedum in l. hand, bunch of grapes in r.; at his feet, a cock. Plasma.

2197. Satyr, standing on tiptoe to l., with pedum in l. hand, hare in r. hand; beside him, a dog. Plasma.

2198. Satyr, to r., milking goat. Plasma. *Magna Graecia.* *Burgon Coll.*

2199. Satyr, contending with goat, which he holds by the horns. Nicolo. *Castellani Coll.*

2200. Pan, head of, in profile to r. Nicolo. *Castellani Coll.*

2201. Helios, radiate, driving quadriga to front. Nicolo.

2202. Hygieia, standing to r., with serpent and patera. Sardonyx.

2203. Hygieia, standing to r., with serpent and patera. Sard. *Hamilton Coll.*

2204. Victory, seated on cuirass and shield, to l., holding helmet and spear. Plasma. *Castellani Coll.*

2205. Victory (?), standing, winged and draped, and helmeted, with ears of corn and rudder in r. hand. Burnt agate?

2206. Victory, moving to r., with trophy on l. shoulder. Garnet. *Castellani Coll.*

2207. Fortune, standing to front, with cornucopia in l. hand, rudder in r., and wearing feather of Isis. Sard. *Castellani Coll.*

2208. Fortune (?), standing to front. Paste. *Hamilton Coll.*

2209. Sarapis, enthroned to r., with sceptre in l. hand; Cerberus at his feet; before him, Isis with sistrum and vase. Sard. *Castellani Coll.*

2210. Isis (?), head of, to r. Banded onyx. *Castellani Coll.*

2211. Harpocrates, standing to front, with r. hand at his mouth, and cornucopia in l. hand. Sard. *Tharros.*

2212. Gorgoneion. Paste. *Castellani Coll.*

2213. Pegasus, to r. Onyx. *Castellani Coll.*

2214. Herakles, and the Hydra. Herakles strikes at Hydra with club in r. hand; holds one of its heads in l. hand; Hydra is coiled round l. leg of Herakles. Garnet. *Townley Coll.*

2215. Omphalè, standing to r., with club and lion's skin. Paste. *Castellani Coll.*

2216. Contest of Centaur and Lapith; the latter carries a burning torch; helmet on ground. Sard, mounted in massive gold ring. *Bolzena.* *Castellani Coll.*

2217. Argos, seated, working at ship with adze. Sard. *Castellani Coll.*

2218. Paris, bust of, to r., wearing Phrygian cap. *Castellani Coll.*

2219. Diomede, stepping off altar, with Palladium in l. hand; helmet on ground. Sard.

2220. Achilles (?), standing to r., with sheathed sword. Sard.

2221. Achilles (?), standing to r., with helmet in r. hand, sword in l.; shield on ground before him. Sard.

2222. Odysseus (?), standing to r., with staff in l. hand. Paste. *Castellani Coll.*

2223. Warrior, crouching to l., with shield on r. arm. Paste. *Castellani Coll.*

2224. Warrior, kneeling to l., with shield on l. arm, sword dropping from r. hand; wears helmet; and is attacked by a bird pecking at his face. Sard.
Capua. *Castellani Coll.*

2225. Three warriors, armed; between them a bird, on a small altar? Sard. *Capua.* *Castellani Coll.*

2226. Three armed warriors, moving to r.; gryphon on shield of nearest warrior. Paste. *Castellani Coll.*

2227. Mounted warrior, with shield and spear, charging to l. Sard. *Perugia.* *Castellani Coll.*

2228. Three male figures, wearing himatia, and standing beside altar; one holds a branch, and another is laureate; rude copy of cable border. Banded sard.

2229. Upper part of nude male figure? Paste.
Ithaca. *Burgon Coll.*

2230. Nude male figure. Plasma. *Castellani Coll.*

2231. Youth, leaning on staff. Nicolo. *Castellani Coll.*

2232. Amazon, standing, with spear in r. hand, shield on l. arm. Amethyst. *Castellani Coll.*

2233. Diomede (?), walking to r., making gesture with r. hand; wears helmet and chlamys, and carries two spears in l. hand; cable border. Sardonyx.

2234. Terminal figure to l. Sard, slightly burnt.

2235. Draped standing figure, on bezel of a ring of sard. *Castellani Coll.*

2236. Africa, head of, to r., wearing elephant's skin. Banded onyx. *Castellani Coll.*

2237. Male head, in profile to r. Banded onyx. *Magna Graecia.* *Burgon Coll.*

2238. Head of youth, in profile to r. Sard. *Castellani Coll.*

2239. Bust of youth, in profile to r.; wears chlamys. Sard, slightly burnt. *Hamilton Coll.*

2240. Head of youth, in profile to r. Brown sard. *Castellani Coll.*

2241. Female head, in profile to r.; hair drawn to a knot behind head; wears earrings. Sard. *Tharros.*

2242. Mask of Silenus, with wreath of ivy. Sardonyx. Cameo.

2243. Male mask. Sardonyx. Cameo.

2244. Mask of satyr, on cista; pedum in field. Nicolo. *Castellani Coll.*

2245. Citharist to r., nude, bearded. Agate. *Castellani Coll.*

2246. Sculptor, seated to r., working on colossal bust, which stands on a large prop, before him; on r., a seated male figure, playing with a boy, whom he holds by the hand. Banded agate.

2247. Horseman, riding to r.; wears helmet. Brown sard. *Castellani Coll.*

2248. Horse to r. Sardonyx. *Castellani Coll.*

2249. Mounted hunter and two hounds pursuing hare; on r., tree, on which is a bird. Inscribed XPYCIC. Sard, fractured. [Maffei, IV., pl. 71; Köhler, III., p. 65.] *Blacas Coll.*

2250. Fallen stag, torn by four hounds. Sard. *Castellani Coll.*

2251. Rustic, seated on rocks to l.; wears tunic, chlamys, and hat; has pedum in l. hand, and holds dog at r. side by leash. Brown sard. *Bequeathed by Sir William Temple.*

2252. Rustic, standing to r., leaning on staff; wears short tunic; dog at feet; tree on l. Banded agate.
Chiusi. *Castellani Coll.*

2253. Lion to r. Sard. *Castellani Coll.*

2254. Lion, running to r. Red jasper.
Magna Graecia. *Burgon Coll.*

2255. Head of ox. Jacinth. *Castellani Coll.*

2256. Two goats lying on either side of tree. Engraved on bezel of a ring of sard.

2257. Goat standing to r., holding bunch of grapes in its mouth. Sard. *Castellani Coll.*

2258. Boar and sow. Sard. *Castellani Coll.*

2259. Boar, standing to r. Sard. *Castellani Coll.*

2260. Peacock to r., standing on branch. Inscribed CDIDIVS·D·F· Brown sard. *Rome.* *Castellani Coll.*

2261. Parrot to r. Sard. *Hertz Coll.*

2262. Duck? Sardonyx. *Castellani Coll.*

2263. Cock? Sard. *Hamilton Coll.*

2264. Eagle's head. Sard. *Castellani Coll.*

2265. Fish. Sardonyx. *Castellani Coll.*

2266. Two dolphins. Banded onyx. *Castellani Coll.*

2267. Scorpion. Sardonyx.

2268. Whelk. Red jasper. *Castellani Coll.*

2269. Butterfly. Plasma.

2270. Ant. Sardonyx. *Bequeathed by Sir W. Temple.*

2271. Ant. Sard. *Hamilton Coll.*

2272. Ant. Sard.

2273. Bee. Garnet. *Castellani Coll.*

2274. Snail, with snake's tongue, and ant with crocodile's head, issuing from snail-shell. Sard. *Castellani Coll.*

2275. Gryllus, composed of three masks, dog's head, crane and serpent. Sard. *Blacas Coll.*

2276. Capricorn to r.; above, head of ass, with bell round neck; club in field. Sard, slightly burnt.
Hamilton Coll.

2277. Goat to r.

2278. Cornucopia. Sard. *Castellani Coll.*

2279. Torch. Sard. *Bequeathed by Sir William Temple*

2280. Two hands, clasped, holding ears of corn and poppy. Plasma. *Castellani Coll.*

2281. Hand, holding club? Nicolo. *Castellani Coll.*

2282. Open hand. Inscribed ΜΝΗΜΟΝΕΥΙ μνημόνευ(ε). Sard. *Hamilton Coll.*

2283. Inscription

ΑΙΛΙΑ
ΚΑΛΗ

Nicolo.

2284. Inscription

ΚΥΡΙΑ
ΚΑΛΗ

Sard. *Magna Graecia.* [cf. C. I. Gr. No. 7333.] *Burgon Col.*

2285. Inscription ΛΑΒΕ.

2286. Uncertain object. Onyx. Cameo. *Hamilton Coll.*

2287. Plant? Brown sard. *Castellani Coll.*

2288. Uncertain object. Sard. *Castellani Col.*

Modern Gems, purporting to be signed by Ancient Artists.

†2289. Male, portrait bust, nearly to front. Inscribed ΑΕΛΙΟΣ. Sard. *Payne Knight Coll.*

†2290. Satyr, dancing on tiptoe of r. foot; nebris hangs over r. shoulder; thyrsus in l. hand; tree on l., with Phrygian cap on a bough. Inscribed

ΑΙΠΟΛΙ · ΦΡ Αἰπολι(ανὸς) Φρ(υνίχου?)

Sard, broken and restored with sard. [Millin, Pierres Gr. Inéd., pl. 32; Köhler, III., p. 184; Brunn, Gr. Künster, II., p. 591.] *De la Turbie Coll.*

This name is probably derived from a gem with a male portrait head, inscribed AEPOLIANI. [Stosch, Gemmae Ant. Cael., pl. 2]

†2291. Perseus, standing with harpè in r. hand, head of Gorgon held behind him with l. hand; shield at feet with gorgoneion. Inscribed ANTЄPωTOC. Sardonyx.
Payne Knight Coll.

†2292. Satyr, standing on tiptoe, playing on lyre; lion's skin tied round neck; before him, infant Dionysos, standing on a pedestal, with thyrsus in l. hand; crescent in the field. Inscribed AΞEOXOΣ:· EΠ. Amethyst. [Stosch, Gemmae Ant. Cael., pl. 20; Köhler, III., p. 181; Brunn, Gr. Künstler, II., p. 556.] *Strozzi and Blacas Colls.*

†2293. Dionysos, bearded, term of, in very high relief and half turned to r. Inscribed ACΠACIOY. Red jasper. [cf. Visconti, Op. Var., I., p. 194; Köhler, III., p. 181; Brunn, Gr. Künstler, II., p. 477.] *Townley Coll.*

This gem seems to have been copied from a terracotta bust of Dionysos, found at Rome, and now in the British Museum. [Ellis, Townley Gallery, i., p. 83; Ancient Terracottas in Brit. Mus., pl. 37.]

†2294. Achilles and Penthesilea. Achilles, on r., armed, supports Penthesilea who sinks to the ground before her, nearly nude; in background, vase on cippus, Amazon's shield and bipennis. Inscribed ACΠACIOY. Amethyst.
Payne Knight Coll.

†2295. Diomede moving to r., with Palladium in r. hand, spear in l. hand. Inscribed ΛCΙΙACΙOY. Sard.
Strozzi and Blacas Colls.

†2296. Aphroditè, seated on rocks to l., balancing a rod on the finger of her outstretched r. hand; Eros flies towards her. She is draped round legs, and wears necklace. Inscribed ΛYΛOC. Burnt sard. [Raspe, 6320; Köhler, III., pp. 165, 330; Brunn, Gr. Künstler, II., p. 553.] *Townley Coll.*

†2297. Apollo, nude, nearly to front, leaning against column, and holding lyre in l. hand. Inscribed AYΛOY. Red jasper. *Blacas Coll.*

†2298. Legs of nude figure, with drapery hanging behind. Inscribed ΔΛΛΙΩΝOΣ. Amethyst, fragment. [King, Arch. Journ., XXIV., p.210.] *Blacas Coll.*

Copied from a chrysolite fragment in the Demidoff Collection. [King, *loc. cit.*; Brunn, Gr. Künstler, II., p. 596.] This supposed artist is probably identical with the "Allion" of Nos. 746, 747, and perhaps with the "Admon" of No. 1312.

†2299. Hermes, standing to front, wearing petasus and chlamys; caduceus in l. hand. Inscribed ΔΙΟϹΚΟΥΡΙΔΟΥ. Sard. *Blacas Coll.*

This is probably a copy of a similar gem in the formerly Marlborough Collection, to which it came from Stosch, through Lord Holdernesse and the Duke of Leeds. But it cannot be proved with certainty that Stosch's gem was identical with another of the same subject, which had been seen by Montjosieu in 1589, and was published by Spon. It is therefore possible that this is the gem of Montjosieu. But if the inscription is correctly rendered by Spon (ΔΙΟϹΚΩΡΙΔΟΥ), the original gem is lost. This work, moreover, has the appearance of a poor copy. [Gronovius, Thesaurus IX., 792; Spon, Misc. Erud. Antiq., p. 122; Stosch, Gemmae Ant. Cael., pl. 28; Köhler, III., p. 116; Brunn, Gr. Künstler, II., p. 480; Maskelyne, Catalogue of Marlborough Gems, No. 167.]

†2300. Harpocrates (?), youthful male bust of, to l., with r. hand raised to mouth. Inscribed ЄΛΛΗΝ. Sard. *Blacas Coll.*

Compare Fulv. Ursini Imagines, pl. 64, and Stosch, Gemmae Ant. Cael., pl. 37. According to Köhler, III., pp. 58, 259, the gem there given is now at St. Petersburg. But according to Stosch, the gem published by him was in the Strozzi collection, and the Blacas gem has the characteristic Strozzi mounting, with a border of dark blue enamel. On the other hand, the MS. catalogue of the Blacas collection states, that this gem is a copy from the antique, probably by Cerbara.

†2301. Bust of warrior to front; wears helmet and sword-belt; bow behind. Inscribed HEIOY. Sard. *Payne Knight Coll.*

For the name Heios, see No. 765.

†2302. Achilles, armed with helmet, shield and sword, and wearing chlamys, fighting with the Scamander. Inscribed ΛЄѠΝΙΔΟϹ. Banded sard.

†2303. Female bust, to front, wearing necklace. Inscribed ΛΥΣΠΥ $\Lambda\upsilon\sigma(\acute{\iota}\pi)\pi(o)\upsilon$? Brown sard.

†2304. Draped female figure, seated on back of flying swan. Inscribed ΜΥΡΤΩΝ. Sard. *Blacas Coll.*

This is a copy by Cerbara of Stosch's engraving of a gem once in the Strozzi Coll. [Stosch, Gemmae Ant. Cael., pl. 43.]

†2305. Achilles, playing on lyre; nude, seated to r. on rock, covered with drapery; sword and sheath suspended from a tree on r.; shield, which is decorated with gorgoneion and bigae, at foot of tree; helmet on rock on l. Inscribed ΠΑΜ ΦΙΛΟΥ. On the back, a Gnostic inscription ΙΑΩ. *Blacas Coll.*

The engraver has used an ancient gem, to copy the well-known Achilles of the Cabinet des Médailles at Paris. [Stosch, Gemmae Ant. Cael. pl. 47; Chabouillet, 1815.]

†2306. Psychè and Eros. Psychè is seated on rock to r., with l. foot caught in trap; she is draped round legs. Eros approaches, beckoning with r. hand, and having bow in l.; butterfly hovering in field; tree on r. Inscribed ΠΑΜΦΙΛΟΥ. Sard. [Raspe, pl. 42, No. 7170; Köhler, III., p. 181; Brunn, Gr. Künstler, II., p. 523; Panofka, pl. 4, fig. 37.] *Townley Coll.*

†2307. Alexander, head of, in profile to r.; wears taenia. Inscribed ΠΥΡΓΟΤΕΛΗΣ. Chalcedony. [cf. Introduction, p. 34.] *Blacas Coll.*

†2308. Herakles, bearded head of, in profile to r., wearing wreath of ivy; lion's skin knotted about neck in usual manner, but the knot terminates in two snakes' heads. Inscribed CΕΛΕΥΚ. Sard. *Blacas Coll.*

†2309. Satyr and Maenad. The satyr is seated to front, and holds a part of drapery of maenad, who stands with back turned to front, looking at him; thyrsus in r. hand of maenad. Inscribed CΩCΤΡΑΤ. [Panofka, pl. 4, fig. 18.] Onyx. Cameo. *Townley Coll.*

†2310. Artemis, bust of, in profile to r.; wears quiver; crescent on head. Inscribed ΤΕΥΚΡΟΥ. Sardonyx. Cameo. *Blacas Coll.*

†2311. Male portrait bust, in profile to l. Inscribed ΥΛΛΟΥ. Onyx. Cameo. *Blacas Coll.*

The Portland Vase.

2312. This celebrated vase is in the form of an amphora, about ten inches high. The material is glass of an intensely deep blue, which is decorated with a series of figures in relief, composed of glass of an opaque white.

As regards the technical methods employed, the vase of blue glass was first made, and was then covered with a layer of white glass. The handles of blue glass were then added, the base of each handle resting on the layer of white. The next process was to carve the white layer in the manner of a cameo. In the spaces between the reliefs, the whole of the white layer and a part also of the blue layer were removed. Thus in certain places, as, for example, above the Eros, portions of the designs are seen in relief in blue. These carved works in glass, of which few specimens survive, were known to the ancients as *toreumata vitri.*

> Nos sumus audacis plebeia toreumata vitri,
> Nostra nec ardenti gemma feritur aqua.
> Martial, XIV, 94.

As regards the date to which the vase must be assigned, it is probable that it belongs to the first century of the Roman empire, or possibly to the close of the republic. The manufacture of glass, and the cutting of cameos, cannot be proved to have been practised at Rome before the period mentioned. But the specimens found at Pompei [Mon. dell' Inst., III., pl. 5; Mus. Borb., XI., pls. 28–9] prove that this technique had reached its full development before 69 A.D. The Portland vase was found in a tomb, which appears to have been of as late a period as that of Severus, but the style of the work shews that it belonged to an earlier date than the tomb.

Subjects represented.

The handles of the vase terminate in masks of Pan, his horns encircling the base of each handle; they divide the figures round the body of the vase into two groups.

On one of these groups, a woman is seated on a low seat of rock. Beside her is a sea-monster, on which she places her left hand in an affectionate manner. She stretches out the right hand towards a man who approaches somewhat timidly from the left, placing his left hand on the woman's arm, while he holds a piece of drapery in his right hand. Eros flies before, leading him on. Poseidon stands on the right, in characteristic pose, with his right foot raised on a rock, and watches the scene. In the back-

ground are a fig-tree, an olive, and a portion of a Doric building, which may be compared with the bridal thalamos in which Thetis sits, on the François vase [Mon. dell' Inst., IV., pl. 55].

It seems indisputable that the scene represents a lover courting with success a being intimately connected with the sea, and no legend is known to which the scene is more appropriate than to that of Peleus and Thetis.

The main difficulty in this interpretation is that, according to the usual scheme, Peleus is represented as wrestling violently with Thetis, and attacked at the same time by the animals into which Thetis transformed herself. In the present instance a more peaceful version of the legend seems to be represented, while the monster that accompanies Thetis may be a reminiscence or suggestion of the conventional scheme. Such a form of the legend is not inconsistent with the words of Catullus [Carm. LXIV. 19], and is distinctly involved in the account of Philostratus [Heroicus XX. 1; cf. Class. Museum, VI., p. 264].

In the centre of the second group, a female figure, draped only about her lower limbs, reclines on a pile of rocks, in the conventional attitude of sleep. She holds a torch inverted in her left hand; behind her is a fig-tree, and at her feet an overturned altar? On the right is a female figure, seated on a pile of rocks, and having a sceptre in the left hand, and draped about the legs. On the left is a male figure seated on rocks, and nearly nude. The male figure watches the sleeper, and is himself watched by the female on the right. The scene is bounded on the left by a column.

If this group is regarded as independent of the group on the other side of the vase, no satisfactory explanation of the subject has yet been offered. But if the figures are repeated on either side, as seems probable, the scene represented must be some unrecorded incident in the courtship of Peleus and Thetis. If this is a correct interpretation of the subject, it seems best to suppose, that this group represents a later incident than the group on the opposite side of the vase, and that Peleus is watching his sleeping bride while Aphroditè presides over the scene. The pose of the figure on the right is suggestive of a local personification, but such

characters are usually made more subordinate to the main personages.

On the bottom of the vase is a youthful bust, apparently of Paris, wearing a Phrygian cap and thick drapery. Compare the figure of Paris in a relief in the Villa Ludovisi, Mon. dell' Inst., III., pl. 29. In the field is a fig tree.

History of the Vase.

The Portland vase was discovered in the 16th century, at a place, two and a half miles from Rome, on the road to Frascati. It was contained in a marble sarcophagus, in a sepulchral chamber under the *Monte del Grano.* At the time of its discovery the vase was full of ashes. The sarcophagus (of which there is a cast in the British Museum) is an elaborate work. The sides are decorated with reliefs relating to the story of Achilles; two figures, one male and one female, recline upon the cover. From the head-dress of the woman, it is evident that the period is that of the Severi (200 A.D.), and hence it was long believed, on the ground of a supposed resemblance with the coins, that the tomb was that of Alexander Severus and his mother Mamaea (235 A.D.).

The vase was the chief ornament of the Barberini Palace at Rome, until it was purchased by Sir William Hamilton towards the end of the last century. Sir William Hamilton sold the vase in 1785 to the Duchess of Portland, and it was deposited in the British Museum by the fourth Duke of Portland in 1810. The vase was wantonly broken on February 7, 1845, by a scene-painter, named William Lloyd. A drawing is exhibited, showing the fragments to which the vase was reduced. At its restoration, the bottom of the vase was not replaced, but is now exhibited separately.

[Montfaucon, Antiq. Expl., V., pl. 19; Foggini, Mus. Capitolinum, IV., p. 1; Millingen, Anc. Unedited Monuments, p. 27, pl. A.: Watkiss Lloyd, Classical Museum, VI., p. 253; Froehner, La Verrerie Antique, p. 84; Blümner, Technologie, IV., p. 404. A sectional view of the Monte del Grano is given by Fabretti, De Aquis et Aquaeductibus Romae (Rome, 1680), p. 60. The sarcophagus is engraved by Foggini, Mus. Capitolinum, IV., pls. 1–4. For details as to the destruction of the vase, see *The Times*, Feb. 8 and Feb. 12, 1845.]

Miscellaneous Objects.

2313. Bust to front, wearing head-dress of Egyptian king. Ht. 2¼ in., b. 2 in. Rock crystal. Cameo in high relief, pierced with two holes for rivets.

2314. Eros (?), head of, to front; rude execution. Ht. 1¾ in. Chalcedony. Cameo in high relief. Pierced with two holes, meeting at right angles. *Comarmond Coll.*

2315. Eros (?), head of, to front. Ht. 1¾ in. Chalcedony. Cameo in high relief, pierced horizontally.

2316. Eros (?), head of, to front. Ht. 1½ in. Sard. Cameo in high relief.

2317. Fragment of draped male statuette, from the thigh to the middle of the calf. Ht. 3½ in. Onyx. *Townley Coll.*

2318. Fragments of a draped male statuette. (*a*) Torso from neck to middle of thigh; drapery round legs and on l. shoulder, leaving r. side nude; wears collar. Ht. 2¾ in. (*b*) Fragment with feet, part of drapery and plinth. Ht. 1⅞ in. Rock crystal. - *Townley Coll.*

†2319. Upper portion of maenad, to r., dancing in ecstasy, with head thrown back, and with arms extended to the front. Before her apparently was a satyr, whose extended arm, covered with a lion's skin, alone remains. Above is a fragment of horizontal moulding, which shews the pose of the figure. Rock crystal cameo in high relief. From the curve of the back of the fragment it seems to have been part of a bowl with moulding round the upper edge. Ht. 2½ in., b. 2¾ in.

2320. Fragment of a right hand. Ht. 3¼ in. Onyx. *Townley Coll.*

2321. Fragment of a right hand, of the natural size. The first and second fingers are extended, the third and fourth fingers are closed. Length 5½ in. [A drawing of it, by Sante Bartoli, is in the Royal Library at Windsor, in a volume marked 'Disegni di Varie Antichità,' No. 1207. Catalogue of the Slade Collection, p. 168, No. 8.] *Bequeathed by Felix Slade, Esq.*

2322. Amphora. Ht. $3\frac{3}{8}$ in. Rock crystal.

2323. Vase, with cover. Ht. 2 in. Rock crystal. The vase contains a piece of gold cloth, which was found in it. *Hamilton Coll.*

2324. Head of a Claudian Caesar (Augustus ?). The head is laureate, and also drilled with holes for the attachment of a metal diadem. The lower part is wanting from below the cheek bones. Ht. $2\frac{1}{2}$ in. Agate.

2325. Head of a Claudian Caesar (Claudius ?). The back of the head and the neck are wanting. Ht. $4\frac{1}{8}$ in. Agate. *Castellani Coll.*

2326. Bust of Sarapis, draped; remains of a diminutive figure on l. shoulder. Ht. $2\frac{1}{2}$ in. Coral ? *Townley Coll.*

2327. Bust of Zeus. The head is of sard, broken and restored with sard; the shoulders and drapery of gold. Ht. $1\frac{1}{4}$ in. *Sloane Coll.*

†2328. Head of Herakles. Ht. $1\frac{1}{4}$ in. Agate.

2329. Female head, wearing taenia. Perforated longitudinally for use as a bead. Ht. $\frac{5}{8}$ in. *Blacas Coll.*

2330. Roman female portrait head, of Augustan age, half turned to r. The head is carved in high relief, on a background, which proves it to have formed part of an oval medallion. Ht. $1\frac{1}{8}$ in. Chalcedony.

2331. Head of Medusa, half turned to r. Rude work in high relief. Ht. 1 in. Sard.
Obtained by the Rev. F. J. Arundell in Asia Minor or Syria.

2332. Piece of banded onyx, with handle for suspension, and engraved. (*a*) Satyric mask. (*b*) Grotesque lion's face, in which the eyes are represented by natural markings in the stone. (*c*) At the lower end, small lion's face. Ht. $\frac{3}{4}$ in.

†2333. Tiger's head to front, with open mouth. Ht. $3\frac{1}{2}$ in. Banded onyx, the eyes being set with golden sards and emeralds. *Townley Coll.*

2334. Dog's head, rudely executed. Ht. $1\frac{1}{8}$ in. Chalcedony.

2335. Dog, lying down. L. 3 in. Chalcedony, handle of knife.

2336. Dog, lying down. L. $1\frac{1}{2}$ in. Chalcedony.

2337. Leopard, lying down. The spots are represented by drilled holes. L. $1\frac{3}{8}$ in. Agate.
Chiusi. *Castellani Coll.*

2338. Amulet, inscribed ΕΙΘΕ ΜΗ ΕΙΚΗ ; on the base, in intaglio, a stag, rampant. Banded agate. *Hamilton Coll.*

2339. Flattened ring of banded agate, with device in intaglio; oinochoè, simpulum, and sacrificial knife; beneath, snake. Inscribed ΑΥΤΟΚρατωρ ΚΑΙσαρ ΓΑΛΒΑ.

2340. Object, apparently intended to serve as a fibula, with device in intaglio. Hippocamp to l. with trident. Chalcedony.

2341. Sardonyx cup. Ht. $2\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in.

2342. Sardonyx cup. Ht. $1\frac{7}{8}$ in., diam. $2\frac{5}{8}$ in.

2343. Agate cup. Ht. $1\frac{5}{8}$ in., diam. 2 in.

2344. Sardonyx cup, fragment of. Ht. 1 in., diam. 2 in. *Townley Coll.*

2345. Sardonyx cup, fragment of, with handle attached; handle terminates in form of a leaf. Ht. $1\frac{1}{2}$ in., diam. $1\frac{3}{4}$ in. *Townley Coll.*

2346. Sardonyx cup, fragment of, with foliage in relief. Ht. $2\frac{1}{4}$ in.

2347. Sardonyx cup, fragment of, with conventionalized foliage in relief; the hand of a figure, now wanting, grasps one of the tendrils. Ht. $1\frac{3}{4}$ in.

2348. Sardonyx cup, fragment of, with part of a large eye in relief. Ht. $1\frac{1}{4}$ in. *Townley Coll*

2349. Onyx cup, fragment of, with panther running to l., and foliage in relief. Ht. $1\frac{5}{8}$ in. *Townley Coll.*

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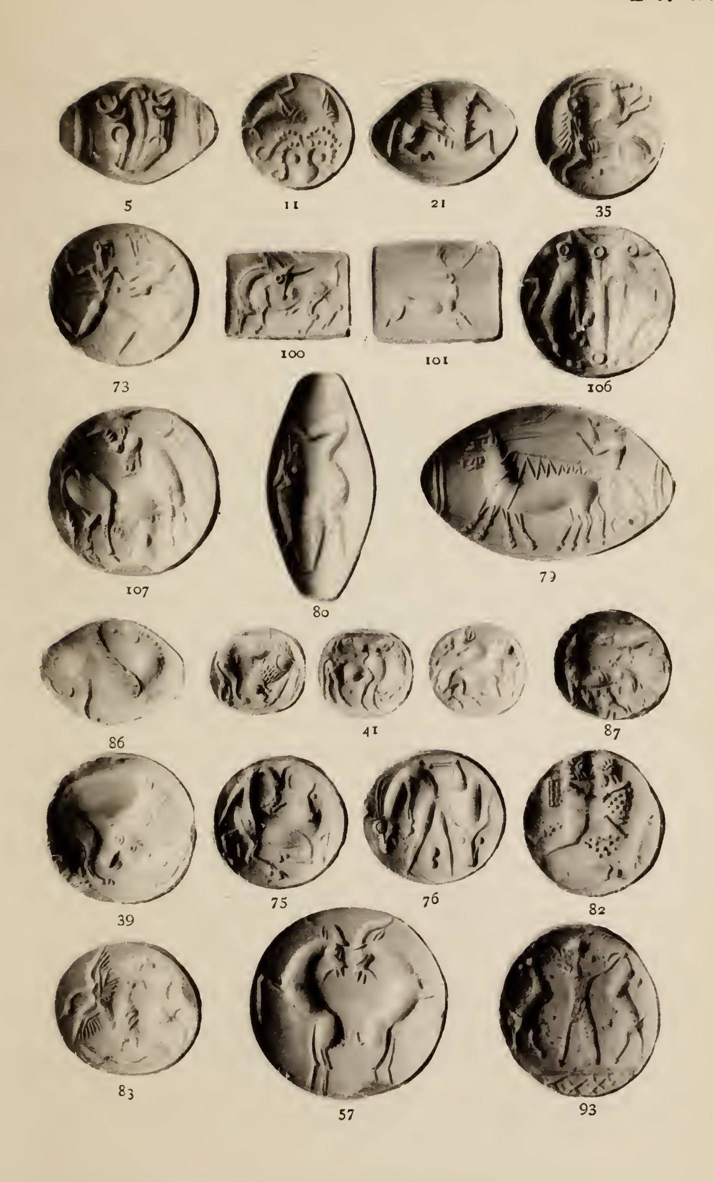
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INDEX OF INSCRIPTIONS.

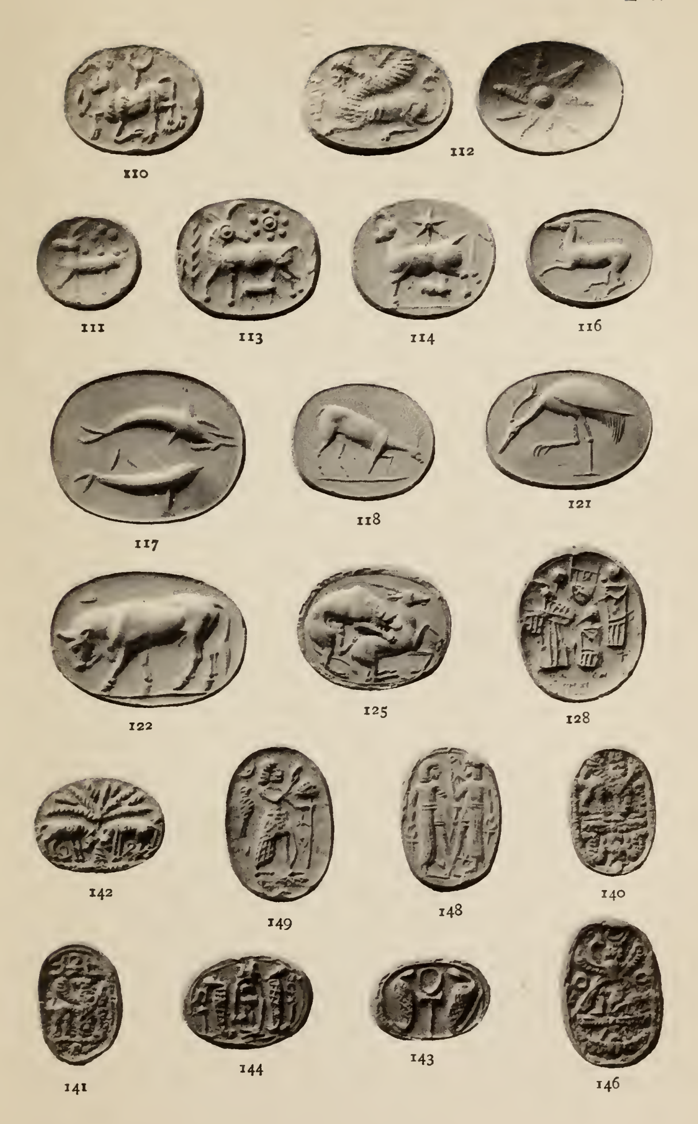
Note.—Single letters, unintelligible combinations, and Etruscan mythological names are omitted.

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EARLIEST GREEK GEMS.

Pl. B.



ARCHAIC SCARABOIDS AND ORIENTAL GEMS.



SCARABS FROM THARROS IN SARDINIA.



SCARABS-ARCHAIC.

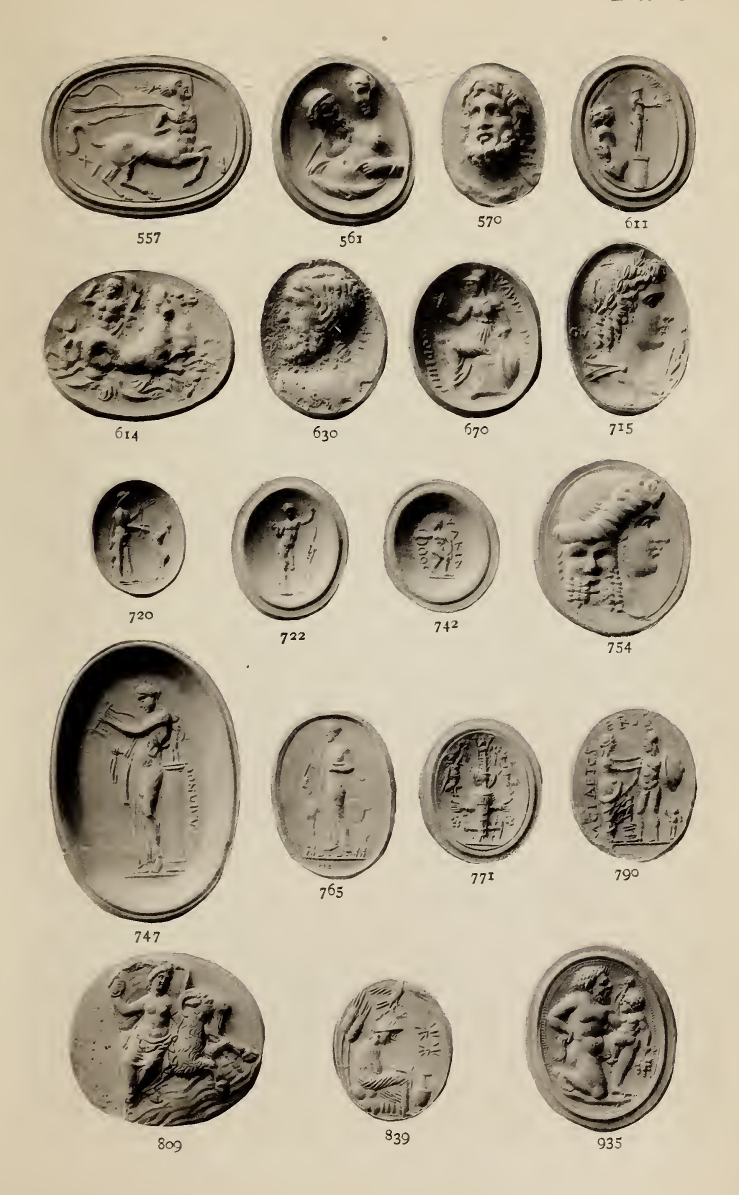


SCARABS-LATER.

Pl. F.



SCARABOIDS AND SELECT GREEK GEMS.



GREEK AND GRAECO-ROMAN GEMS.



GRAECO-ROMAN GEMS.

Pl. I.



GREEK AND ROMAN PORTRAITS.



